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**AUGUST 14**

comedy | **DANA ALEXANDER** Stand-up comic Dana Alexander grew up right here in Edmonton amid a "crazy Jamaican family." We're not sure if they moved to Toronto with her, but if not, they just might show up at The Laugh Factory to cheer her on. 8:30 pm.

**AUGUST 15**

music | **LUCIFER PROJECT** Beware, Christians: the fury of Hell is upon you. Kneel before your new master and beg for a quick and merciful death at the hands of "Lord Betos, destroyer of all that is sacred." Velvet Underground, 9 pm.

**AUGUST 16**

concert | **CANTILON CHAMBER CHOIR** After The Lucifer Project's Friday reign of Satanic terror, Edmontonians are encouraged to relax and take in a lovely chamber choir performance at the Winspear Centre. 7:30 pm.

**AUGUST 17**

music | **THE NICKY TAMS** "Nicky tams" are the straps Scottish farmers once used to keep their trousers from dragging in the mud. They're also a Celtic band playing Ritchie United Church—if you see them, honour their name and please don't track any mud into the pews. 2:30 pm.

**AUGUST 18**

music | **JIMMY WHIFFEN** One man, one guitar, several beers. Sherlock Holmes Pub (WEM), no cover.

**AUGUST 19**

music | **SEETHER** Calendar is all about "finding beauty in negative spaces," but Shaun Morgan's hair is a crime against nature. Hopefully a shower, sharp scissors, and some dye will help him "Rise Above This" dirty shame. Edmonton Event Centre, 8 pm.

**AUGUST 20**

music | **MICHAEL RAULT** CKUA's concert series showcasing musicians under 22—kicks off with Michael Rault (you may also know his dad Lionel), a young man who can raise the roof with a guitar, an amp, and a tambourine taped to his leg. Festival Place, 7:30 pm.

**AUGUST 21**

comedy | **JAY LENO** Conan stole his job, so while the lame duck *Tonight Show* host fields offers from ABC and Fox, he's honing his act in the hinterlands. River Cree Resort and Casino, 8 pm.

**AUGUST 22**

music | **SUMMER SLAUGHTER 2008** Ten bands bring the thunder to the Starlite Room. Calendar just hopes that headliner "Necrophagist" isn't in charge of the catering. Carrion, anyone? 5 pm.

**AUGUST 23**

sports | **RIBBON OF GREEN ULTIMATE ENDURANCE SKATEBOARD RACE** "Sunshine or rain, we will push though the pain." Sounds like some hardcore skating, even if it *is* longboarding. Hermitage Park, 9 am.

**AUGUST 24**

fauna | **CREATURES IN CRISIS: ON THE EDGE OF EXTINCTION** Yes, it is hard to think about all the animals vanishing from the face of the earth, but there's also face painting! The Valley Zoo, 12 pm.

**AUGUST 25**

festival | **UNDER THE BIG TOP FESTIVAL** The circus brings several memories to mind: elephants, acrobats, bearded women, and the screaming that erupts from those poor kids with clowno-phobia. Festival Place.

**AUGUST 26**

music | **DINO DOMINELLI AND FRIENDS** On his website, jazzman Dino Dominelli uses the *Godfather* font to spell his name. Play the sax, take the cannoli? Jeffrey's Café & Wine Bar.

**AUGUST 27**

conference | **POPULAR PRINT CULTURE FESTIVAL** Most people don't know the difference between a serif and sans serif font. They also don't know that our lives are being controlled by Helvetica. Humanities Centre (www.ualberta.ca/popprint)

**AUGUST 28**

comedy | **LEIF SKYVING** If you want to see the comedian who placed 5,552nd in the 2007 Stockholm Marathon, you better make it quick—he's 53 and he could keel over at any moment. Comedy Factory, 8:30 pm.



Jay Leno, The River Cree Resort and Casino, August 21

CALENDAR

MUSIC | August 22 **"TEN BANDS BRING THE THUNDER TO THE STARLITE ROOM. CALENDAR JUST HOPES THAT HEADLINER "NECROPHAGIST" ISN'T IN CHARGE OF THE CATERING.**

## see magazine's two-week forecast of events in edmonton

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> "EVERYWHERE YOU GO THERE ARE ALL THESE FLAGS, BUT THE MINUTE WE PULL OUT A **TIBETAN FLAG**, IT'S ALL OVER.
> —STUDENTS FOR A FREE TIBET PROTESTER STEVE ANDERSON

INTERNATIONAL AFFAIRS · **TIBET PROTEST** · BY ANGELA BRUNSCHOT | 891 words

# The Olympic Experience

**EDMONTON ACTIVISTS WITH STUDENTS FOR A FREE TIBET DESCRIBE THEIR ARREST IN BEIJING, AND DEPORTATION FROM CHINA**



**Arrested And Deported** | Padma-Dolma Fielistz, a German-Tibetan, arrested across the street from Tiananmen Square during a Students For A Free Tibet protest with Edmontonian Steve Andersen. PHOTO SUPPLIED

When Steve Andersen received a one-word text message reading "police," he knew he had to get out of his Beijing hotel.

Five members of Students for a Free Tibet, including fellow Edmontonians Denise Ogonoski, Paul Baker, and Mike Hudema, were already in police custody.

Hudema, of course, is the high-profile oilsands campaigner for Greenpeace in Alberta, and Andersen, Ogonoski, and Baker are all active members of the environmental group, and have participated in past protests together here at home. The group was in Beijing to expose what they describe as an attempt to whitewash China's human rights record.

Their arrest was expected. Members of Students for a Free Tibet automatically called the Canadian embassy after having no contact with the five members for a couple hours. The arrests occurred on Sunday, and they were home by late Monday evening. Speaking from the safety of Edmonton, they described their arrest and deportation.

The activists knew for days that plainclothes police were following them.

"They all had the same kind of satchel on their shoulders," Ogonoski says, "and would talk into their shoulder every time we did something.... It was pretty obvious once you knew what to look for."

So when Andersen got the warning text message from Hudema's phone, he knew he didn't have long before he was arrested.

With Tibetan-German Padma-Dolma Fielitz, Andersen soon headed to Tiananmen Square for their planned protest, hoping to unfurl their Tibetan flags before the ever-present police picked them up.

When they arrived, the square wasn't the open space Andersen expected from the news coverage of the famous democracy protest in 1989. The area was crowded with monuments, buildings, and people. Confused, they posed as tourists and asked passersby for directions to the southern entrance to the square.

They met with four other protesters at a ticket booth across the street from the square.

Nervously, Fielistz and Andersen reached into their bags for their Tibetan flags as the others struggled with an eight-metre banner that read: "Tibetans Are Dying For Freedom."

Within minutes, the entire group was pushed to the ground, and Fielitz had an officer's hand around her neck, Andersen says.

According to the group, Fielitz is the first Tibetan to protest within China.

The police commandeered the ticket booth, and the activists were held there for a while before they were transferred to a police wagon, and then to the Beijing Capital International Airport.

### Three Hour Interrogation

Although Hudema and Ogonoski maintain they broke no Chinese laws, they had a far more difficult time than he did, Andersen says.

At about 11 a.m. that Sunday, Hudema was still in bed when the police entered the group's apartment in the northeast Chao Yang district of Beijing.

The police searched the entire apartment, ripping though clothing and cupboards. The activists repeatedly asked what they had done, but were told only that they had broken Chinese law. The group was then taken to an underground interrogation facility. "You see the blood in some places on the wall," Hudema says. "You know the kind of things that go on."

During the interrogation, Ogonoski got the impression their apartment had been bugged, as the police used the nicknames and code names of friends and other protesters. "It was all very quick, very intense, and terrible," she says.

They were interrogated for three hours and then taken to the Beijing airport, and then flown to the Hong Kong airport. Before entering the airport, the police changed out of their uniforms and into civilian clothing, Hudema says.

### Olympic Spirit

The group's experience with the police clashed loudly with what Ogonoski describes as a very happy and helpful citizenry.

"It was this weird dichotomy," she says. "Right away you see this intense security, and at the same time there was great celebration and people walking down the street were so happy."

There were giant street parties, where citizens wearing red and yellow headbands and huge smiles banged together inflatable sticks to make a whooping sound. Others clapped along to a set cheer. There were Chinese flags in every business window, and athletes wore Chinese flags as capes.

"Everywhere you go there are all these flags," Andersen says. "But the second we pull out a Tibetan flag, it's all over."

And no one wanted to talk politics, something Ogonoski says she understands fully. After all, she was sent home within a day. Chinese and Tibetans don't have the protection of an embassy.

Some Chinese citizens may take their actions personally, she says, and as an affront during the nation's time in the international spotlight, but she stressed the group's actions were directed at the Chinese government, and not the Olympics, the athletes or the Chinese people.

Tashi Phuntok agrees. He is the Tibetan-born president of the Tibetan Community of Alberta, an umbrella group for many political and Tibetan cultural groups here in the province, including the local chapter of Students for a Free Tibet.

"We feel like brothers and sisters [to the Chinese]," he says. "But the thing is we are against the Chinese government. Chinese deserve to have a nationalist feeling, but it is very dangerous to have those feelings without also judging what is right and wrong."

As for the general criticism that the Olympics are not the right place for political actions, neither Ogonoski, Hudema, nor Andersen thought their actions went beyond how others are using the Olympics as a political tool.

"It was really China that politicized the games when they took the torch to Everest," says Andersen. "It was a pretty obvious move to show their dominance over Tibet."

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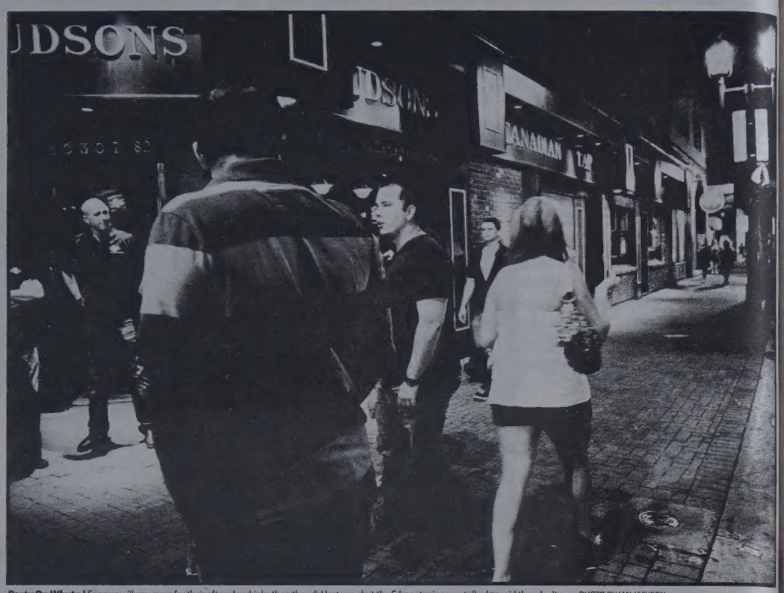



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MUNICIPAL AFFAIRS · FESTIVAL DRINKING · BY ANDREW PAUL | 763 words

# No Bingeing While Fringing




**Party On Whyte |** Fringers will pay more for their after play drinks than they did last year, but the Edmontonians we talked to said they don't care. PHOTO BY IAN JACKSON

**EDMONTON'S BIG THEATRE FESTIVAL GETS SET TO TEST THE PROVINCE'S NEW BOOZING BYLAW**

Happy-hour bingers may not like paying more, but bar owners and festival organizers say the new rules on booze to curb rowdies likely won't be noticed this week by most Fringers.

"It actually won't affect us in any way, shape or form," Fringe event service manager Samantha Kelch says.

The 11-day theatre festival (which typically draws more than 350,000 people to Old Strathcona) will be the first major test for the regulations—and higher prices—put in place Aug. 1 by the Alberta Liquor and Gaming Commission to curb late-night rowdiness.

Savoy general manager Steve Roy was forced to end a cheap Bellini night promotion after the regulations took effect, but he says that it's really not that big a deal, and predicts people will learn to cope if they even notice it in the first place. "People don't go out to the bar for $0.75 highballs," he says, "and if they do, they don't go to Savoy. People have to drink somewhere, and people don't always like drinking at their own house so they have to go out. Whether they're paying a few [more] bucks a drink, it's universal now so they're going to have to get used to it—just like gas prices."

Clubs also support the new rules. Lucky 13 manager Hector Castro says that the new legislation levels the playing field for bars across the city, and makes it easier for smaller clubs to stay competitive when they don't have the luxury of dropping their prices below cost to attract crowds.

Gone are the days of the 50-cent rum and Coke—bars must now charge a minimum of $2.75 per ounce for spirits and liqueurs, 35 cents per ounce of wine, and 16 cents for an ounce of draught beer. Beer, cider, and coolers must retail for $2.75 per 12 ounce can or bottle.

"Students walk out of their house with $20 in their pocket, and it's the difference between them going 'Well, I could go to the bar and have a good time,' or 'I guess now I have to go buy a mickey and do what I have to do,'" Pawn Shop manager Al Gothjelpsen says.

Happy hour specials must also end by 8 p.m., and bars are not allowed to serve patrons more than one standard drink at a time after 1 a.m. (A standard serving is one ounce per highball or one bottle or can of beer.) Patrons are also not allowed to have more than one standard drink in their possession after 1 a.m.

Liquor prices in the Fringe beer gardens have already been set above the new minimum drink pricing requirements. Cans of beer will sell for $4.50, draft beer and coolers are set at $5, and wine will retail for $5.50.

Jamie Huxley, who plans to attend the Fringe, says while he expects to pay more, it's not enough to keep him away. "Obviously, if the minimum prices are there I might be spending more on a drink," he says, "but it kind of depends where you are in life. I'm 27, so I'm probably not going to go out there and get smashed every night and go crazy."

Other Fringers say that booze isn't even a factor in their experience. Jennifer Allen visits the site every year to take in the theatre and the vaudevillean performances. She says she spends her money promoting the artists and not the liquor vendors. "I won't be spending my time on booze, that's for sure," she says.

The new rules were initiated after two police officers were swarmed in May by a group of drunken youths outside a nightclub on Jasper Avenue.





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# LETTERS

## PUMP UP THE DEBATE

I don't know if Mike Hudema has changed anyone's mind ["Attention Headache," *SEE* #776]. But there is one thing that he is doing that is not done enough of in Alberta. He is trying to have a debate on an issue.

This province has a hard time with the citizens of this province raising questions or concerns about important issues like labour or the environment. If you are against something, you are automatically labelled a troublemaker or a radical. It seems only certain people in Alberta are consulted on issues and it seems to be those people that are interested in making a profit on the decisions being made.

Have we debated issues like electricity deregulation, pedal-to-the-metal expansion of the tar sands, labour law changes, health care changes, and many other important issues?

Although I am not a fan of Greenpeace, I am a fan of encouraging debate and citizen involvement in our society.

*DAVE MALKA*

## KUDOS FOR STREET FIGHTERS

Thank you for the article on Mike Hudema and Greenpeace ["Attention Headache," *SEE* #776].

I for one believe that radical action is an essential component of the entire environment movement, and we are blessed that Mike came back to Edmonton to head up the local chapter.

Many years ago at an annual meeting of the Alberta Environmental Network (AEN), there was a somewhat acrimonious debate on the issue of what was then named "street fighting."

A very prominent local environmental advocate, U of A business prof and former president of CPAWS, Ray Rasmussen, was expounding his theory of the so called "white hats" and the "black hats." The white hats would do all the coffee and muffin things with government and industry and often get a small, but often much-needed, honorarium.

The black hats would get out on the street and try their damnedest to embarrass those same governments and industrialists.

Ray's point was true then and remains so today—the two methods of operation are complementary and those nasty black hats make the job of the whites much more effective. The problem is that the street fighters get no credit. In fact, the most common response is that they are simply not playing cricket, by golly.

For example, we now have almost a full ban on seal pelts to the European Union. Who were on the battle lines of the Newfoundland ice floes at the very beginning of the campaign, and reviled for it? That's right: Greenpeace. They were hated for it then, particularly in Atlantic Canada, and still are today.

But onto the scene emerged an even blacker hat, Paul Watson of the Sea Shepherds Society, who accuses Greenpeace of being too timid. Watson has the proclivity of sinking whaling ships now and then. Now that's *real* black hat-ism for you.

The plight of the environment movement can be likened to that of some terrorists since, being much weaker, they are forced to resort to such tactics. When those with power will not listen, and you see that which you value most highly being destroyed, oppressed and marginalized, what use is sitting around a boardroom table chin-wagging? It hasn't helped the Palestinians, the Burmese, or the Tibetans, and it hasn't a hope in hell of persuading Mr. Stelmach either.

However, the persistent and escalating blandishments of Greenpeace nipping away at the province have a much better chance—especially today, when these types of stunts are exactly what media laps up and helps them sell audiences to advertisers.

As the bard said, "All the world's a stage." Those with the best sense of theatre will attract the biggest audiences.

Mike Hudema puts on a great show.

*DAVID J. PARKER*

GOT SOMETHING TO SAY? SEND YOUR LETTERS TO *SEE* BY E-MAIL (LETTERS@SEEGREATWEST.CA), POST (*SEE MAGAZINE*, #200,10275 JASPER AVE, EDMONTON, AB, T5J 1X8), OR FAX (432-1102). LETTERS MAY BE EDITED FOR LENGTH AND CLARITY. PREFERENCE IS GIVEN TO LETTERS COMMENTING ON ARTICLES IN *SEE MAGAZINE*.

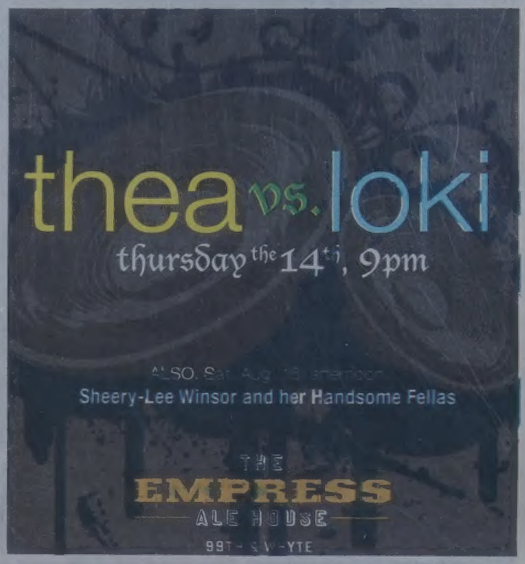

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QUOTE OF THE WEEK

**"THE OILERS PACK SO MUCH CULTURAL CLOUT IN EDMONTON THAT IT'S PROBABLY EASIER FOR COUNCILLORS TO STAND DOWN AND LET THEM HAVE THEIR WAY.**

—WWW.COVEREDINOIL.BLOGSPOT.CA ON THE PROPOSED DOWNTOWN ARENA



## WITNESS

AUGUST 1, 2008 | 12:44:04 PM | PHOTO BY MERYL SMITH-LAWTON

The Caribwest parade travels down Jasper Avenue, as part of the 3 day long festival

## OUR COMMENT ON THIS WEEK'S NEWS

### ALBERTA · DISCRIMINIATION
### OVARIES TO SPARE

Delorie Walsh's 17-year fight for gender equality in the oil industry was vindicated last week when the Alberta court ruled she was indeed discriminated against while she worked for Mobil Oil.

Walsh was Mobil's first female "landman," a person who negotiates settlements with landowners. She fought to achieve that position, only to be rewarded with lower pay than her colleagues.

Given that the discrimination Walsh faced occurred in the early 1990s, and that Alberta's boom has opened up jobs for many different groups, it would be easy to sit back and smile at how much our society has changed.

That would be a mistake. Women's wages are consistently lower than men's in Canada. Women in blue-collar jobs feel it the most. A 2003 StatsCan report found that women working in this sector made 68 to 72 cents for every dollar her male counterparts earn.

### ALBERTA · HEALTH CARE
### SMILE: WE CARE ABOUT YOUR STD STATUS

It's an appointment no woman keeps gladly, even if her doctor has banished the stirrups.

For the twentysomethings in their prime STD years, going in for the yearly Pap smear test and checkup also means the hackle-raising assertion that STD testing is a must, because our partners are likely unfaithful and dishonest.

Or, if we insist that we are lonely singletons, that we are liars. Ugh.

The five infant deaths from syphilis announced last week certainly changed *SEE*'s attitude.

Most of the babies that contracted syphilis were born to mothers who didn't see a doctor during their pregnancy, a shocking thought on its own and a clear call for more public health clinics for women.

Access to health care also includes abortions. The Morgentaler clinic here in town serves as the only abortion clinic for most of northern Alberta.

### CANADA · ARTS FUNDING
### UP WITH MUSIC! DOWN WITH ADS!

Just when you thought the fervor over *Young People Fucking* and Bill C-10 had died down, the Tories are taking another shot at censorship.

Toronto band Holy Fuck previously received money from the federal PromArt program, and in axing the program the Tories singled them out as an example of inappropriately spent taxpayer funds.

Let's talk about some *really* inappropriate behaviour: the Tories spent $86.9 million on advertising in their first year in office.

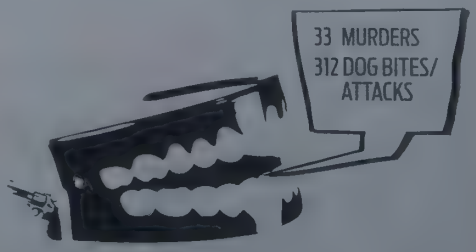
That's almost double what the Paul Martin government spent. (To be fair, as the *National Post* points out, Jean Chrétien spent $111 million on advertising in 2003.)

Maybe the Tories should conduct another poll. Would you rather fund a band called Holy Fuck, or another political ad?

*SEE*'s betting Canadians would take music over cheesy, politically motivated ads any day.

## BY THE NUMBERS

BITING CRIME
NUMBER OF MURDERS AND DOG BITES OR ATTACKS IN EDMONTON IN 2007
*SOURCE: EDMONTON POLICE SERVICE AND EDMONTON ANIMAL CONTROL



COMMENTARY · CHINA AND HUMAN RIGHTS | 649 words

# The Joker And The Toadie



SLOBLOG CRAIG ELLIOTT

**ANY CRITICISM OF CHINA COMING FROM DUBYA OR HARPER IS SOAKED IN HYPOCRISY**

Good news for the world's downtrodden! On his way to China to take in the Beijing Olympics, George W. Bush made a stop in Thailand to scold China and Myanmar for their harsh attitudes toward human rights. What heroics! So much for the bad guys! Human rights are sa-a-a-aved!

Uh, yeah. The Chinese government does need constant reminders of the sanctity of human rights, but coming from a guy who claims the authority to infringe on any person's rights to privacy and freedom of speech, imprison them (and order their torture if he wants) for indeterminate periods of time, for reasons he doesn't have to share with them but which often appear related to their religion, it made for a very strange and bitterly unfunny joke.

Our own prime minister Stephen Harper didn't attend the opening ceremonies, and informed us of his "scheduling conflict" months ago. But, on the eve of the Olympics (and choosing his words very carefully), Foreign Affairs Minister David Emerson alluded to the chill between the two countries, advancing the thesis that it comes in part due to China's attitude toward the human rights of its citizens, as though his boss doesn't thoroughly condone the illegal imprisonment of a Canadian citizen in Dubya's extrajudicial black hole in Guantánamo Bay.

We should take a moment at this point to reflect on Bush's reckless, incompetent, criminal presidency and his administration which is so widely discredited and reviled, both at home and away.

Assuming he doesn't suddenly, unilaterally declare a state of emergency and cancel this November's election in his country outright, and then barricade himself in the White House, and then start drinking again, he will be gone, gone, gone, and not missed.

But even after he's gone, the United States will still have his wars to fight, his economic meltdown to recover from, his legal and constitutional crises to work out, and a badly damaged reputation with the rest of the world to repair.

Okay, there are still a few people lurking around (some in the Conservative Party of Canada, no doubt) who maintain that despite what's being said today, at some future date, history will vindicate Bush and his policies. History's certainly got its work cut out for it, then, as the evidence piles up that even after he didn't finish the job he started in Afghanistan, Bush lied, bullied, and forged his way into a war of aggression with Iraq, politicizing government agencies, flouting international and United States law in the process.

Why is Stephen Harper so bound and determined to carry this guy's water?

There's a new book on the shelves by Thomas Frank entitled *The Wrecking Crew: How Conservatives Rule*, where the author says that not only do conservatives screw things up while in government, but they do it on purpose, or by design, or at least because they can't help it. They don't *believe* in the idea of good government in the first place, and so for them to ever try to deliver such a thing would put them in direct conflict with their most tightly gripped ideas.

That makes for a pretty good explanation of your garden-variety conservatives like Ed Stelmach and Ron Liepert, but Bush? The man is too extreme to be encapsulated by a book. For Bush we need a summer blockbuster, more along the lines of *The Dark Knight*.

I'm not casting Bush as Batman but rather another character in that movie, one who smiles a lot as he goes about all chaos-embracing and breaking things for the mischievous fun of it all.

The bad news for our prime minister (and Canada, of course) is that if Bush is The Joker, then anybody in the world left helping him at this point is either a corrupt cop or a toady in a clown mask, neither of whom is going to make it to the end of the show.






## ACTIVISM

**ACTIVIST AGENDA** An online newsletter resource for activism related events in Edmonton, with up-to-date information on sustainable practices, networking, and active organizations in the city. Supplied and maintained by Earth's General Store (10832 82 Ave. upstairs, 780-439-8725). Go to www.egs.ca ; info also available in-store.

**BIKE WORKS** Fix your own bike. Edmonton Bicycle Commuters' BikeWorks is entirely run by volunteers. Hours vary by season, call ahead: 780-433-2453. Info: www.edmontonbikes.ca.

**CANADIAN URBAN FOREST CONFERENCE** *MILLENNIUM PLACE, SHERWOOD PARK, AUG. 23-26, 2 P.M.* Keynote speaker Dr. David Suzuki offers a compelling look at our environment. $35 adult, $20 student/senior, visit www.cufc8.ca.

**CJSR NEWS VOLUNTEERING** Gain experience in radio, contribute to a diverse community, and learn new skills, while sharing your community stories. Info: news@cjsr.com

**COUNCIL OF CANADIANS** *3RD WED EVERY MONTH* Independent public interest organization promoting economic justice, democracy, and asserting Canadian sovereignty. Info 780-429-4500.

**EDMONTON 9/11 TRUTH** An organization for Canadian citizens questioning the events of 9/11. For news, links, and local events go to www.edmonton911truth.com.

**GREENPEACE ALBERTA** Working and recruiting active people to help put an end to one of the world's most destructive projects: the Alberta Tar Sands. Info: mhudema@greenpeace.org.

**INDUSTRIAL WORKERS OF THE WORLD** *2ND THU EVERY MONTH, 7 P.M. RM 2-42, HUMANITIES BUILDING, U OF A CAMPUS.* Meetings open to the public. Info: edmonton.iww.ca.

**JOURNEY TO TIBET** *LHATSO TOURS, SEP.-OCT* Take a 15-day tour to meet the Tibetan people, enjoy their, culture, arts, Lhasa, the Potala, and the Mt. Everest base camp. Free info call 780-474-4413.

**MADELEINE SANAM FOUNDATION** *3RD & 4TH SAT EVERY MONTH, 9 A.M-5 P.M. FACULTÉ SAINT-JEAN, 8406 91 ST., RM 3-18* Organization for the emancipation and autonomy of African women, providing programs on economy, community health, training in HIV-AIDS prevention, treatment, and harm reduction. Instruction in French, English, and African languages. Admission free for members, membership $10. Info: 780-490-7332.

**PEACE AMBASSADORS INITIATIVE** *MON, 5-7 P.M. EDUCATION NORTH 4-104, U OF A CAMPUS* A youth group promoting anti-racist and diversity workshops. Info: 780-425-4644 or www.naarr.org.

**SIERRA CLUB OF CANADA** Prairie Chapter works with ecologically and socially conscious individuals to build strong grassroots movement in the Prairies. Info: www.sierraclub.ca/prairie.

**SOCIAL JUSTICE MOVIE NIGHT** *4TH FRI EVERY MONTH, 7 P.M. UNITARIAN CHURCH OF EDMONTON, MAIN HALL, 10804 119 ST.* $5 donation or PWYC at the door. Screenings followed by group discussion. Info: njt.edmonton@gmail.com.

**THOUGHTFUL TUESDAY FILM SERIES** *EVERY TUES, 7 P.M. STEEPS TEA LOUNGE.* Info: 780-988-8105 or kalman@interbaun.com.

**UNESCO COALITION FOR PEACE** *LAST FRI EVERY MONTH, 3 P.M. BOYLE MCCAULEY HEALTH CENTRE, 2ND FL. BOARDROOM, 10626 96 ST.* Info: Greenpeace Canada, 780-922-5566.

**YOUNG COMMUNIST LEAGUE** *2ND FRI EVERY MONTH, 5 P.M. REMEDY CAFÉ, 8631 109 ST.* For discussion topics and suggested readings go to www.facebook.com/group.


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> — MAYOR STEPHEN MANDEL

CITY TRENDS · **MOVIN OUT** · BY FAWNDA MITHRUSH | 966 words

# Small Pond Exodus

**WE POLLED A FEW PEOPLE WITH PLANS TO MOVE ABOUT WHY THEY'VE DECIDED TO DEPART EDMONTON'S "BOOMING" POND**



**You Can Be A Big Fish Too** | But only if you stay in Edmonton's floundering scene. SUPPLIED

The dog days of summer are setting in, and we've noticed a lot of people seem to be leaving town—or at least planning on it once the fab fest days of the Fringe are over. And they're not just going camping: we're talking about all the ones leaving for good. (Just think about the perfunctory "growth" shown in the city's recent census.)

Namely, these ditchers happen to be a lot of our friendly twentysomething neighbours, some of them *SEE* contributors, some of them pals from issues past, some of them strangers. In light of a conversation *SEE* news writer Angela Brunschot had with Mayor Mandel last fall about the young creative set leaving Edmonton's skyrocketing rents for Big Cities offering broader arts scenes at a comparable cost of living, we polled a handful of these young, up-and-coming folk and asked why they're leaving this supposed Land of Boom, where they're heading, and whether the "big fish in a small pond" mentality is really working for Edmonton's young adults.

**PAMELA BECK • ENTERTAINMENT COORDINATOR • AGE 29**

Let's see. I've lived in a few places around the province since I came here from Newfoundland: Lake Louise, Edmonton—as a Newfie I've already fulfilled my obligatory duties of completing a round of employment in McMurray.... I was even in Cowtown for a brief period and I figured, why not go back there?

Why am I leaving Edmonton, though? I suppose there's no one reason, but I'm going to Calgary because I love being next to the mountains; when I first came to Alberta I lived in Lake Louise and just loved it. I'd go back there in a second, but economically it ain't gonna happen. There's more opportunity in my industry in Calgary.

But I've been in Edmonton for eight years now, and I guess I'd like a change in scenery. I've been around Whyte Ave. for just about the whole time, and now I'm kinda craving quiet. Sure, I've been gettin' a lot of shit from everyone here—apparently I'm moving into enemy territory. But we got lucky and found a good deal in Calgary—renting, of course, but at least it's a house. It's been a good time, but momma's gotta go!

**MINDY COOPER ("DJ SWEETZ") • ENTREPRENEUR • AGE 28**

They say you don't realize how good something is until it's gone... Well, this is precisely the case for me. I'm a homegrown Spruce Grove girl and now I have my sights set to go back where I started. I'm opening up a clothing store back in my hometown Grove—it's called Social Script, which blends fashion, music, and art.

Now that I look back, I realize that most of the culture I've been exposed to and been a part of has been in Edmonton—it's a lovely city which I'll always call home—and that didn't happen until I left The Grove in the first place. So my mission is pretty simple: now I'm bringing what I've learned back to them.

**JUSTIN LANGILLE • TEACHER • AGE 27**

As a rule, I don't live in the same place for more than two years. No, no, that's a total lie. However, my résumé (like many a twentysomething's résumé) does resemble that of a contemporary nomad: Guelph, Ontario; Christchurch, New Zealand, and now Edmonton, Alberta. Yeah, it's an odd collection of places to have called home. It's also been a rather erratic couple of years in my life. (Hmm... you know without me telling you that it has to do with a failed relationship, don't you? Shit.)

As a friend to many here in town, I do feel guilty for up and leaving—again. (More importantly, I think I'm weak as a Canadian.) This time I'm running off to sweet mistress Vancouver so I can get acquainted with a possibly less worthy music scene, ride my bike all year round, and generally escape Edmonton's oppressive winter season that I should have a stomach for by now. I think I have to re-evaluate my priorities as a citizen.

**MICHAEL MCNICHOL • WRITER • AGE 26**

I'm not certain that I can really explain why I'm leaving. I grew up here, most of my family is here, and I'm comfortable in Edmonton. Maybe *too* comfortable, really. So, in an effort to get out of that rut and to break the bad habits that are quickly becoming a part of my character, I'm going to try something new.

I'll be going out east to Ryerson for publishing, and trying to get my act together to apply for grad school. We'll see how that all goes.

**LAURA SHENNAN • B.COMM. GRADUATE • AGE 24**

Why am I moving to Australia, eh? Well, I'm frustrated with the majority of Albertans' attitudes. We seem to live in a place where no one ever seems genuinely happy. I find people in Edmonton to be very closed-minded, and with the recent boom in wealth, I'm finding people a lot less friendly.

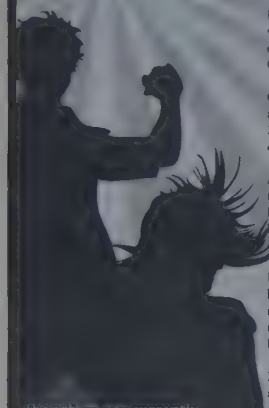
I moved here from Stony Plain a couple years ago, and since then, Edmonton's changed from a homey, friendly city with a small-town feel into a cold, corporate, selfish place where no one takes the time to help or say "hi" anymore. I'm sure that in Australia there are similar people, but hopefully it won't be a whole province-ful like we've got here.

All that, and Edmonton's just not an exciting place to be when you're young. We do have some great festivals in the summer, but overall we are a fairly deadbeat city. To be more positive about the whole move, I do love change and trying new things, meeting new people—and it's Australia! Who wouldn't want to live on a beach?

**THIS TIME I'M RUNNING OFF TO SWEET MISTRESS VANCOUVER SO I CAN GET ACQUAINTED WITH A POSSIBLY LESS WORTHY MUSIC SCENE, RIDE MY BIKE ALL YEAR ROUND, AND GENERALLY ESCAPE EDMONTON'S OPPRESSIVE WINTER SEASON THAT I REALLY SHOULD HAVE A STOMACH FOR BY NOW.**

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# A Night In Montreal



MY TOWN SCOTT LINGLEY

**OUR PERENNIAL LIFE ADVISOR GETS TANKED ON A SUNDAY IN A CITY THAT NEVER SLEEPS, AND REMEMBERS JUST HOW SILLY OUR RULES ARE**

Maybe you heard about the flap last month over Quebec City's decision to invite Sir Paul McCartney to help celebrate the city's 400th anniversary with a free concert. I assume the dissenting voices who felt the ex-Beatle—arguably one of the biggest pop stars of all time—was too Anglophilic a choice for such a French occasion, were not among the quarter of a million people who gathered to watch Sir Moptop retake the Plains of Abraham with his prissy, winsome vegetarian ditties. Or perhaps they just plugged their ears and waited for Céline Dion's encore.

That night, just a couple of hours down the road, The Last Road Trip Ever alit at an even more Anglo enclave in Montreal's Bar-Fly, home of the Sunday night bluegrass jam. Nary un mot de français was heard as a motley troupe of variously podgy and emaciated string-pluckers took the tiny stage to reiterate the high lonesome sound that is the musical bequest of Bill Monroe—hopefully they don't catch wind of this in Quebec City. Nonetheless, all the hallmarks of easygoing Quebecois grooviness were there, from the impossibly sexy, stylish smokers draped around the bar entrance like a magazine ad, to the fact that things were really just starting to hop at midnight on a Sunday.

A monkey-faced dude with a pompadour and spotless black tee tucked into rolled-up, pristine denim looked nervous as he tried to pull his acoustic guitar into tune out on the sidewalk and mimed the opening motions of the tunes he was planning to execute. Inside, bounded by sweaty sidemen, he made a nervous side-to-side shuffle, his face completely blank as he did his best to sound just like the Hank Williams records from which he cribbed his repertoire. The noise of the audience rose up to greet him, whoops and cross-table challenges and the murmur of barroom banter, the bathroom doors beside the stage constantly a-slam. Hank-for-a-Night plodded carefully though his hatful of lovesick blues as fiddlers, mandolinists, and guitarists flowed on and off the stage, following the evening's cherubic host—already shellacked with the sweat of exertion from opening the night—to the bar for a pint of Boreale Blond, one of several worthy microbrews that call Montreal home.

I have to admit, after that it gets a little blurry, but we ended up down the street at Le Bifteck for a few crucial 3 a.m. pitchers with a handful of young bureaucrats who had taken a train 17 hours from Washington, D.C. to swill booze and chase tail in La Belle Province. They complained bitterly about the cock-blocking of the solitary female in their midst, though she seemed to be the only one commanding much attention from the locals.

Montreal is a great place for impromptu encounters like this, because hanging out on the sidewalk is as sociable as bellying up to the bar. Conversations unfold around you, men in embarrassingly tiny shorts offer to guide you to neighbourhood parties that are apparently begging to be crashed, beautiful people come and go on coaster bikes, cigarettes smoulder all around, and there's no talk of going to bed anytime soon.

To be surrounded by that vibrant energy, even late and hopelessly hosed on a Sunday night, reminds the erstwhile Edmontonian that one doesn't always have to be wary of crowded drinking streets and the bursts of violence they give rise to in the City of Champions. How pleasant to meet with strangers in public and not feel the loopy, Molson-fueled hostility that sluices the gutters of Old Strathcona every weekend.

There's also the tantalizing dislocation that comes with hearing all around you murmured conversations in Canada's Other Official Language. I have to admit feeling a bit left out for not having to reckon with the bilingual nature of our country on a daily basis and I'd go so far as to say that we Westerners miss out on a grounding bit of national identity by not having to navigate those straits with any regularity.

It all comes crashing in when you visit a dépanneur, the ubiquitous and handy Quebecois corner store that dispenses beer, wine, and locally produced porn alongside regular convenience-store amenities. (Incidentally, the notion of treating beer and wine like the groceries they are and permitting grown-ups more convenient access to them bespeaks a basic faith in the average citizen to consume responsibly, but is probably too progressive a notion to adopt in a province that recently banned Happy Hour.) What should be an effortless exchange of currency or currency substitute for sparkling malted beverages turns complicated when the person behind the counter tells you your total in a blinding smear of French numerals. You took French in high school; certainly you should be able to complete this transaction en français, but the second that you try to respond, the clerk switches into English.

One former Montrealer I know has a theory that this habit of immediately switching the conversation to English is all part of a Quebecois conspiracy to prevent English speakers in their midst from acquiring even a functional command of French, and with it the chance at decent-paying civil service jobs. Another friend, an ex-Calgarian who has been in Quebec for better than two years, says he refuses to revert to English now, forcing co-workers and cashiers alike to cope with his patchy grasp of their language so he can eventually get better at it. Humbling though it may be, there's much to be said for the mutual (if begrudging) tolerance this engenders between the two solitudes.

At least our American friends, who have stumbled into our midst without a word of French between them, make us feel moderately better about our lack of fluency by utterly failing to negotiate a fizzy nightcap from Le Bifteck's wait staff, now suddenly staunchly Francophone as they shoo us out into the sultry night as it shades into morning.

THE NOTION OF TREATING BEER AND WINE LIKE THE GROCERIES THEY ARE BESPEAKS A BASIC FAITH IN THE AVERAGE CITIZEN TO CONSUME RESPONSIBLY, BUT IS PROBABLY TOO PROGRESSIVE A NOTION TO ADOPT IN A PROVINCE THAT RECENTLY BANNED HAPPY HOUR.

SEE here

to book an ad 430 9003

IMBIBING · IDENTITY CRISIS · BY MELISSA PRIESTLEY | 882 words

# The Road To Sommelier-dom



This Is Wine Country | Monuments of gluttonous Western culture: we love food and booze so much we build castles in their honour. PHOTO BY MELISSA PRIESTLEY

**SEE'S WINE CRITIC GETS HER SOMMELIER'S TICKET THROUGH A CIA TRAINING PROGRAM. (NO, NOT THAT CIA.)**

The tour bus twists up through the California mountains, dipping in and out of quiet groves of immense redwoods. I watch through the window, my eyes straining to pick out the geometric lines of vineyards visible between drooping branches. I'm still caught up in the newness of it all, still stunned at the sight of those perfect rows carpeting field after field. Even tour buses of Nikon-snapping tourists cannot dampen my enthusiasm.

As the altitude falls, a few more bends through the Napa Valley reveal the stone edifice of the CIA—the Culinary Institute of America. I marvel at its stately elegance—cheesy jokes of espionage have long become old. A centuries-old relic, the CIA is a small chateau clad in light brown stone and framed by stories-tall palms. Weaving through the crowds of fellow students, I enter the building's cool, earthy interior, congratulating myself again on having the foresight to take the first level of the Court of Master Sommeliers program here, in the epicentre of wine country. This place is the cherry on top.

Soon, I realize my musings are rife with stereotype and cliché. Awe and excitement are quickly replaced by an affected air of cool disdain. The foreigner, pretending to be a jaded local. Trendy cynicism. This is just an ostentatious bit of architecture, another monument to gluttonous Western culture. We love food and booze so much we make castles in their honour. The vineyards across the road are not places of magic; they are miles of plants, uprooted millennia ago from their quiet home twining up trees in the forests around the Black Sea. Here, they are tied with metal, bared to the harsh sun, perpetually on the edge of death and frantically reproducing in a thwarted effort for offspring. Their fruit is embalmed through fermentation; it becomes the site of social hierarchy and global marketing campaigns. The cult is millions-strong, and I'm a full-fledged member.

Clearly, melodrama was a staple of my trip to Napa. But how could it not be? There I was, in the heart of wine country, studying wine in a castle surrounded by vineyards. Granted, there's only so much wine studying you can do before madness (and an insatiable thirst for beer) sets in.

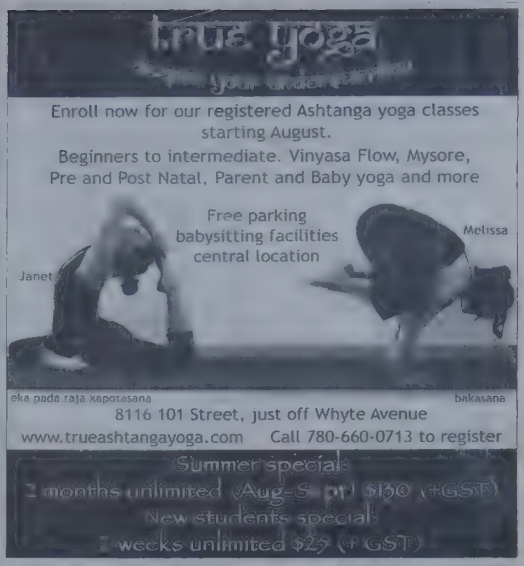
I've worked in the wine industry for five years—a year longer than it took to get my bachelor's degree. As an undergrad, wine was both fuel and therapy, and perhaps it was the attainment of that expensive piece of paper that spurred this endeavour; I still crave justification through parchment. Whatever the case may be, I've started down the road of the Court of Master Sommeliers, the only internationally recognized sommelier certification. (There are many other institutes that have sommelier programs, but only the Court is recognized throughout the world.)

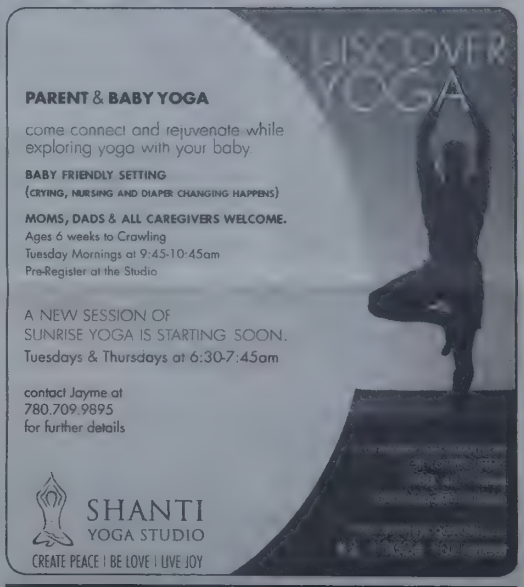
The introductory course was simple enough, despite its breakneck pace. We started off plunging right into the Court's specialized blind-tasting technique. It was fairly sobering to sit down at eight in the morning and start tasting wine, with my mouth still in coffee mode. The majority of the course was devoted to a whirlwind tour of the world of wine. France, of course, took up a large portion of the discussion. Unfortunately, many areas were necessarily overlooked, due to lack of time and lack of interest for our Western-biased minds. But I was unimpressed that the section on "North American" wines really just meant "American" wines. Canada's wine industry was mentioned in one sentence, in a digression from German ice wines. Granted, I did walk into it with a bit of a chip on my shoulder, especially after playing a few games of "count the American flags along the highway." (The banners of red, white, and blue are more widely planted than Chardonnay.)

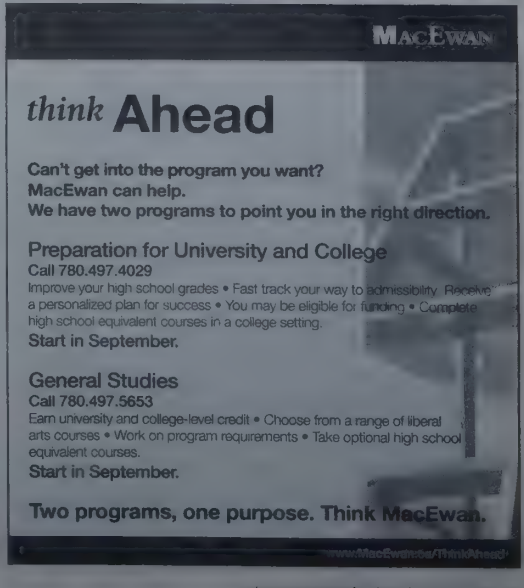
Happily, the teachers (all Master Sommeliers), were not the stodgy elitists I had feared (and have almost come to expect from people sporting the "sommelier" title). Because the Court was founded in Britain by stodgy elitists, however, they are forced to follow certain practices. This was most evident in the service demonstration, which they conducted to show what is expected for the Certified Sommelier exam. It was the epitome of wine snobbery and pretension; they fully admit that the procedure is completely unrealistic, yet it must be followed nonetheless.

Next up is the Certified Sommelier exam, which grants one the right to use the title "Certified Sommelier" after receiving a passing grade. The ultimate goal of the program is to become a Master Sommelier—the über-prestigious title that only a handful of people in the world have achieved (167, to be precise). The 70-question multiple-choice exam was fairly straightforward, and almost everything had been covered to some degree in the class.

I left the CIA with my congratulatory certificate in hand, feeling somewhat dazed, squinting in the sunshine. The course came and went so quickly that I knew it would take some time to absorb its full significance. In the meantime, there was only one thing to do after two days of wine mania: visit a local pub and guzzle several ice cold pints.

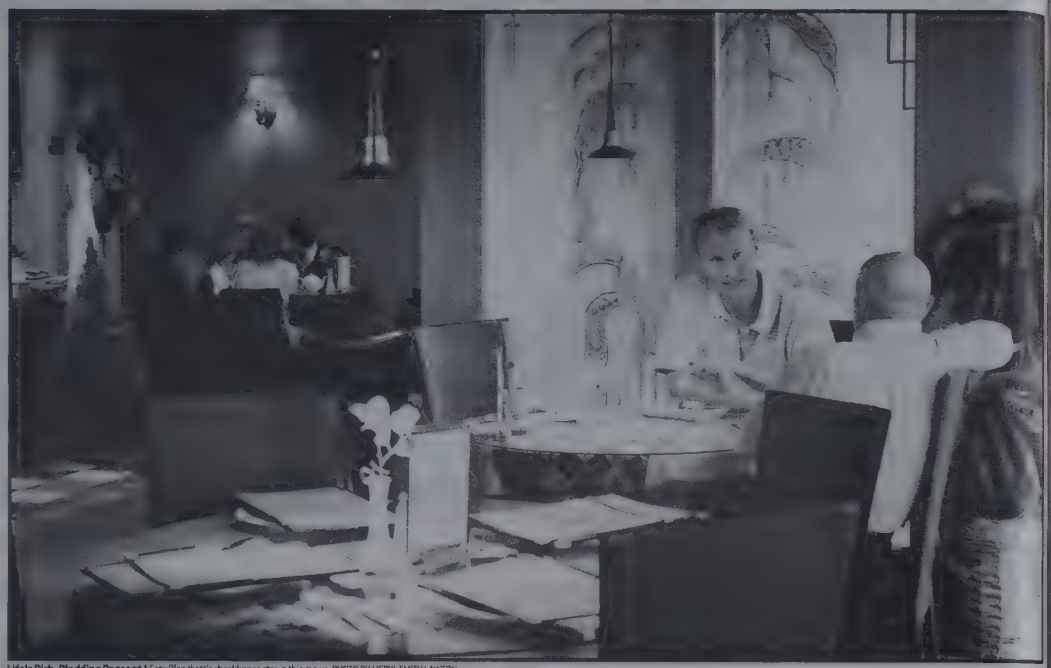



DINING · THAI · BY MONTE KRUEGER | 672 words

# Beau Thai

**A DOWNTOWN FAVOURITE GETS REVISITED, AND STILL BOASTS SOME OF THE BEST PAD THAI IN THE CITY**

BUA THAI
10049-113 St. 780-482-2277



**Life's Rich, Plodding Pageant** | Cate Blanchett's cheekbones star in this movie. PHOTO BY MERYL SMITH LAWTON

Like most people, I find my appetite is heavily influenced by weather conditions. On a cold winter night I crave hearty stews and dark ales, whereas my springtime cravings tend toward light salads and fresh, bright flavours. So, one hot summer night last week (I don't mean warm or pleasant: I mean oppressively friggin' hot—the type of hot that turns people's moods surly and builds tension so palpable you could cut it with a very dull knife), there was really only one option: Southeast Asian.

On a sweaty night like this, I typically find a dingy, out-of-the-way place serving authentic food that would ordinarily be far too ambitious for my gringo palate—a back alley joint serving noodle soup with tendons, coagulated duck blood, or live baby octopus tendons. (Die! Die!) Lacking ambition and nerve, however, I opted for Bua Thai.

Bua Thai was one of the first Thai restaurants I discovered when I moved to Edmonton a number of years ago. It was in a league of its own when it came to serving authentic Thai food, and the dining room itself was a throwback to any number of Bangkok eateries. I hadn't been in years, though, and I figured this was the perfect opportunity to reacquaint myself with an old, lost friend.

I've always loved Bua Thai's location, tucked just off Jasper Ave across from St. Joseph's Basilica. It's a lovely spot that lends itself to a refined culinary experience, so when I noticed Bua Thai had added "fine dining" to its storefront sign, I was pleasantly surprised (albeit terribly underdressed). Accordingly, they've done some work on the décor to keep pace with the "fine dining" designation, and the restaurant is now smartly adorned with soft colours, tile flooring, and fine place settings to give it a more cosmopolitan feel.

I had a brief look at the ambitious menu (I stopped counting how many items they offer) knowing full well I planned to order Pad Thai and Penang curry with chicken and coconut rice. And, of course, a cold Singha beer. The prices at Bua Thai reflect the fine dining designation as well: these few menu items plus a modest tip totaled nearly $50. (But don't let that be a deterrent—the food is worth every penny.)

Bua Thai's Pad Thai is the benchmark by which I've measured all other Pad Thai in this city. You won't find the usual greasy, overcooked noodles in a pseudo-Thai sauce with hoisan—or worse, some ketchup-based abomination masquerading as Pad Thai. This is the real deal, with fresh rice noodles swimming in tamarind and fish sauce with peanuts, sprouts, tofu, and chilis—these flavours will make you realize that the majority of the Pad Thais you've tasted before have been lying to you. My only concern was that the ground chili flakes I remembered from past visits were nowhere to be found, but when I queried my server she promptly appeared with a little dish, explaining apologetically that most customers didn't use it. (Do yourself a favour and make sure to ask!)

The Penang curry was similarly remarkable, although the pedant might note that since Penang is a province in northern Malaysia, this isn't, strictly speaking, a Thai dish. It is, however, remarkably similar to a red Thai curry, with regional variations including things like tamarind. Bua Thai's Penang curry was finished with coconut milk and lime leaves, the individual flavours exquisitely pronounced. As I munched away and stared at my Singha beer, I couldn't help but think how wonderful this dish would have tasted paired with a Riesling, Viognier, or hearty Chardonnay.

Here's my only criticism of Bua Thai: they haven't updated their service style to reflect the style of dining. My food appeared in minutes and the service reflected that of an Asian takeout restaurant more than the fine dining establishment Bua Thai has become. Given the price range, the superior quality of the food, and the lovely surroundings Bua Thai would be the perfect spot to linger over a drawn-out meal and a glass of fine wine.

**BUA THAI'S PAD THAI IS THE BENCHMARK BY WHICH I'VE MEASURED ALL OTHER PAD THAI IN THIS CITY. YOU WON'T FIND THE USUAL GREASY, OVERCOOKED NOODLES IN A PSEUDO-THAI SAUCE WITH HOISAN—OR WORSE, SOME KETCHUP-BASED ABOMINATION MASQUERADING AS PAD THAI.**

## BURGERS

**MOTORAUNT** *(12406-66 ST)* Although the food is relatively good, the real reason to visit Motoraunt is to see the physical structure of the place. To say it's unique hardly does it justice. Unless you've been before, you've likely never had an experience like Motoraunt.
★★★☆☆

## CAFÉ

**MILL CREEK CAFÉ** *(9562-82 AVE)* If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small-town hospitality we're so proud of.
★★★☆☆

## CASUAL ELEGANT

**BACON** *(6509-112 AVE)* This great little bohemian-chic restaurant offers a limited choice of familiar(ish) items with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull off simple organic dishes that are worth remembering.
★★★★☆

## CHINESE

**NEW TAN TAN** *(10133-97 ST)* If you're a dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for dim sum for dum-dums, you might want to try someplace a little less... haggard?
★★★☆☆

## EUROPEAN

**CONTINENTAL TREAT** *(10560-82 AVE)* Definitely not the type of place that hopes to dazzle you with its creativity—the menu consists mostly of standard (somewhat plain) preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, and it can still be a nice treat.
★★★☆☆

## FINE DINING

**HARDWARE GRILL** *(9698 JASPER AVE)* Arguably one the best restaurants in Edmonton. Be warned, however: if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim. Be prepared to fast for at least a week before going, and hibernate afterwards: the portions are way too big (and are priced accordingly).
★★★★½

**MADISON'S GRILL** *(10053 JASPER AVE)* Without a doubt, one of the top restaurants in Edmonton. The warm and comfortable surroundings make this a perfect place for a romantic getaway, or for that special occasion.
★★★★☆

## FRENCH

**LA TABLE DE RENOIR** *(10046-101A AVE)* I can't think of a better way to spend your lunch hour or a warm summer evening than sitting on La Table de Renoir's patio enjoying one their traditionally prepared Provençal classics. A nice touch of café culture here in downtown Edmonton.
★★★½☆

## HOTEL

**HOTEL MACDONALD (CONFEDERATION LOUNGE)** *(10065-100 ST)* Wondering whatever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once.
★★★★☆

## INDIAN

**TANDOORI GRILL EXPRESS & MONTREAL DELI** *(6508-75 ST)* Despite the odd menu, these folks are capable of some fine cuisine. If you go, spend some time chatting with the staff and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant.
★★★☆☆

## ITALIAN

**SANTOS PIZZA AND STEAK** *(10821-95 ST)* Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy-schmancy and uptight, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well at reasonable prices. What's not to like?
★★★½☆

## KOSHER

**CAFÉ LEVI** *(EUROPA BOULEVARD, WEM)* You've got to be meshuggeneh if you think there's a better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on traditional mall fare.
★★★★☆

## MIDDLE EASTERN

**KAMIL'S TURKISH CAFÉ AND RESTAURANT** *(12408-118 AVE)* If you're the type who can relax and just go with the flow and not be too put off by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food.
★★★☆☆

## PIZZA

**FAMOSO NEAPOLITAN PIZZERIA** *(11750 JASPER AVE)* If you're interested in good food in a fast-food atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizza Napoletana, and they do it quickly.
★★★½☆



# 15minutes

Sara Green | Tanning Consultant, Fabutan
PHOTO BY ANDREW PAUL
**Q&As WITH EDMONTONIANS** BY ANDREW PAUL

**How often do you tan?**
I tan twice a week, for 20 minutes.

**What does a good tan do for a person?**
A good tan is protection for your skin against the sun, because that's the way your skin reacts to the sun.

**Why should a person get a tan?**
For a lot of reasons. Holidays, for instance: if you were to go on a holiday, I'm sure you'd get a tan. You don't want to burn, so you need that protection.

**So, does tanning give you cancer?**
Overexposure, of course, will give you skin cancer—just like outside. But realistically, no, it doesn't give you cancer. All of our bulbs here at Fabutan are formulated to be just like the sun so you get the vitamin D. The bulbs are UV A and UV B. We don't use UV C in our beds. UV B starts the tanning process and UV A finalizes it. And then with both of them you get a good tan going, but too much definitely ends up in sunburn.

**Why doesn't Fabutan use UV C bulbs?**
UV C will burn you. It's the strongest.

**Has anyone ever been hospitalized after falling asleep in a tanning bed?**
No, I don't think so.

**Do people ever wear sunscreen while they tan?**
Some people can wear sunscreen, yeah, if you're really fair. It's just like the sun, right? If you burn outside, then you're going to burn indoors. So we try not to burn you. Well, actually, we don't burn you at all; we'll put you in for, like, three minutes or four minutes, depending on your skin tone.

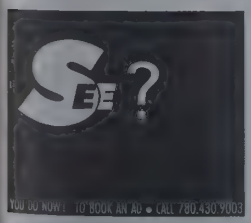
**Are there any parts of the body that tan faster than others?**
Not so much faster, but there's, like, more skin that is thick on the face and the arms, because they are mostly exposed to the sun. So it's harder to tan the face, legs, and arms, but the middle part of your body will tan faster.

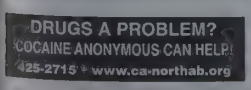
**What are the rules for proper tanning etiquette in a tanning salon?**
Don't play the music too loud, especially if you're up close to the front near the phone. Most people wipe down the beds with the towels so they don't leave all of the sweat and stuff lying around. Clean up any lotion spilled on walls and the floor—that would help.

**What's better: tanning beds or stand-up rooms?**
I like them both as long as you roll over so you won't get white lines between your bum cheeks.

**Are people supposed to tan naked?**
Lot's of people do, yeah. That's the reason for tanning, right?

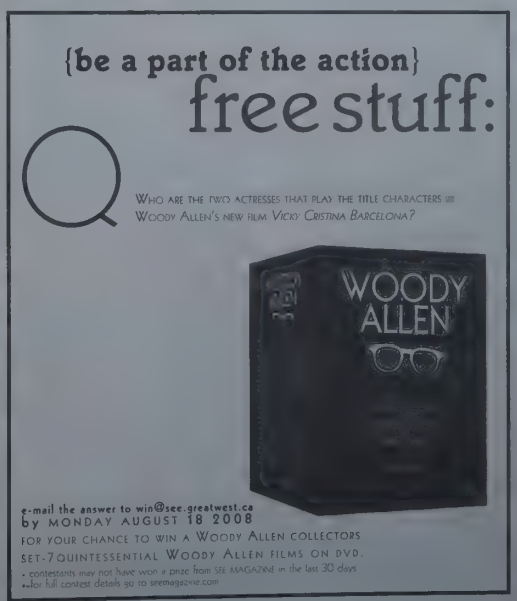
**Have you ever walked in on a naked tanner?**
No, never walked in.

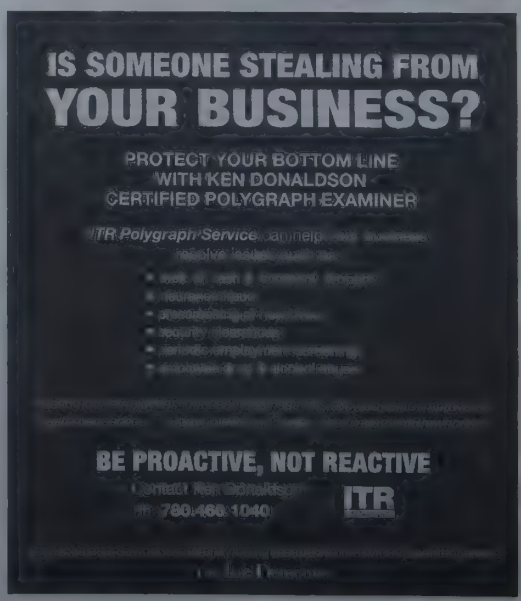



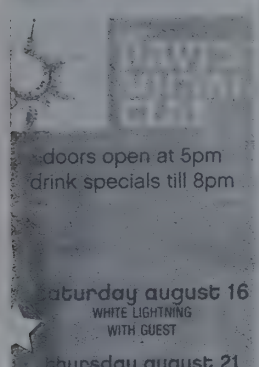










# EVENTS

**2008 PRESIDENTS' CUP SENIOR B NATIONAL LACROSSE CHAMPIONSHIPS** *SHERWOOD PARK ARENA SPORTS CENTRE, 2015 OAK ST, AUG 18-23.* Visit www.rockymountainlacrosse.com or call 780-467-2211.

**EDMONTON CRACKER CATS** *TELUS FIELD, 10233 96 AVE, AUG 19, 7:05 P.M.* Edmonton hosts the Reno Silver Sox. $10 adult, $8 youth. Visit www.crackercats.ca or call 780-423-2255.

**EDMONTON HISTORICAL TRANSIT TOURS** *UNTIL AUG 23* Departures from the north side of City Hall. Local historians take you back in time to visit Edmonton's past as a part of 100 years of public transit.

**ING EDMONTON MARATHON** *CITY HALL, 1 SIR WINSTON CHURCHILL SQUARE, AUG 15-16, 10 AM-8 P.M.* Visit events.runningroom.com or call 780-433-6062

**LUMBER IN THE VALLEY** *JOHN WALTER MUSEUM 10661 - 91A AVE., 1 P.M. - 5 P.M.* Free admission, call 780-496-2925.

**OLD TIME PENNY CARNIVAL** *RUTHERFORD HOUSE, 11153 SASKATCHEWAN DR, AUG 17 12 P.M. - 4 P.M.* Call 780-427-3995.

**PHOTO TRANSFER AND COLLAGE FOR YOUTH** *AUG 14, 1—4 P.M., PROFILES PUBLIC ART GALLERY, 19 PERRON ST. ST. ALBERT* Contemporary artists lead workshop in creating art combining images and text. 780-460-4310.

**SUMMER ROOFTOP PATIO SERIES** *AUG 14, 4:30 P.M.-9 P.M. LATITUDE 53 GALLERY ROOFTOP* Munchies and drinks, DJs, and lots of fun people. Info: www.latitude53.org.

**VEGAN/VEGETARIAN POTLUCK** *AUG 14, RIVERDALE COMMUNITY HALL, 9231 100 AVE.* Share vegetarian dishes and swap recipes. www.vofa.ca.

# MEETINGS

**ACOA** *EVERY MON, INCLUDING HOLIDAYS, 7:30 P.M. BSMT, BRAESIDE PRESBYTERIAN CHURCH,* ■ *BERNARD DR., ST. ALBERT, CORNER OF BISHOP ST. & SIR WINSTON CHURCHILL AVE. USE NORTH ENTRANCE.* Twelve-step support program for adult children of alcoholic and dysfunctional families.

**ALBERTA ENTREPRENEURS ASSOCIATION** *3RD TUE EVERY MONTH, 5:30-9 P.M. THE FACULTY CLUB, 11435 SASK DR.* Guest speakers address topics of interest to burgeoning business folk, and allow for networking opportunities. Pre-register at www.aea.ab.ca.

**CREATING A LOCAL LIVING ECONOMY IN EDMONTON** *THE VILLAGE LIFESTYLES, 10429 - 79 AVE., AUG 18, 7-9:30 P.M.* Jessie Radies from Keep Edmonton Original will speak on the importance of local business to the economy and community where they operate. Admission by donation, for info call 780-435-5683.

**CINÉ-CLUB D'EDMONTON** *1ST MON EVERY MONTH, 7 P.M. AUDITORIUM DU CAMPUS SAINT-JEAN, U OF A* Donations accepted ■ the door.

**EDMONTON NATURE CLUB** *MONTHLY MEETINGS, ROYAL ALBERTA MUSEUM, 12845 102 AVE.* A informative monthly meetings with guest speakers. Info: Mark, 780-430-7134 or mreine@telusplanet.net.

**FORWARD THINKERS TOASTMASTERS CLUB** *TUE, 7 P.M. STRATHCONA COUNTY BUILDING, 2001 SHERWOOD DRIVE, SHERWOOD PARK.* Build self-confidence and communications skills Info: 780-922-3835.

**FRENCH CONVERSATION** *THU, ALLIANCE FRANÇAISE, #202, 8627 RUE MARIE-ANNE GABOURY.* Info: Godfrey, 780-469-0399.

**THE FUN OF ECONOMICS** *THE VILLAGE LIFESTYLES, 10429 - 79 AVE., AUG 19, 7-9:30 P.M.* Mark Anielski author ■ the Economics of Happiness will be presenting on the in and outs of economics, our economy and how we ■ into the whole world banking system. Admission by donation, for info call 780-435-5683.

**HIP MAMAS MEET-UP** Young mothers and their babies meet several times a week. Free to join, plenty of friends to be made. Info: hipmama.meetup.com/151/.

**ILLUSIONS SOCIAL CLUB** *2ND THU EVERY MONTH, 8 P.M. WOODY'S, 2ND FL., 11723 JASPER AVE.* Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or groups.yahoo.com/group/edmonton_illusions.

**IMAGES ALBERTA CAMERA CLUB** *2ND AND 4TH THU EVERY MONTH, 8 P.M. SEP–MAY. PLEASANTVIEW COMMUNITY HALL, 10860 57 AVE.* Presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Info: www.imagesab.com or Sheila, 780-469-9776; Mufty, 780-452-6224.

**INNOVATORS' NETWORKING CLUB** *TUE, 11:30 AM-1 P.M. CAFÉ SELECT SOUTH, 109 ST. & 84 AVE.* Business networking group, mixer, and club membership drive. Info: Dwayne, 780-463-6240 or dwaynebh@bhaken.ca.

**MKP MENS GROUP** *EVERY MON, 7 P.M.* Men's meeting and initiation. Info: www.mkp.org or Garrett, 780-452-5107.

**N'ORATORS TOASTMASTERS CLUB** *WED, 7-8:45 P.M. LONDONDERRY PUBLIC LIBRARY, LONDONDERRY MALL, 137 AVE. & 66 ST.* Learn to speak clearly and with confidence in a supportive group. Info: www.norators.com.

**NORWOOD TOASTMASTERS CLUB** *THU, 8-10 P.M. 10425 KINGSWAY AVE.* Improve public speaking and communications skills in a fun and educational environment. Info: 780-465-3934 or www.norwoodtoastmasters.org.

**POWER SPEAKERS TOASTMASTERS CLUB** *WED 7-9 P.M. GRANT MACEWAN COLLEGE CENTRE FOR THE ARTS, RM 437* Learn to speak with confidence in a supportive environment. Info: 780-732-0693 or www.powerspeakers.ca.

**SUPPORT GROUP FOR WOMEN'S ISSUES** Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 780-496-5930.

**TOURETTE SYNDROME SUPPORT** *1ST WED EVERY MONTH (OCT-JUNE), 7 P.M. ACADEMY OF KING EDWARD, 8525 101 ST., NORTH DOOR.* Meeting for TS adults and parents of TS kids. Info: 1-866-824-9764.

**UPWARD BOUND TOASTMASTERS CLUB** *WED, 7-8:30 P.M. RM 601, NORQUEST COLLEGE, 10215 108 ST.* Improve listening, speaking, and overall communication skills. Info: Roger 780-454-3720, Theresa 780-488-4098, or adamsrk@telus.net.

**WEST-END TOASTMASTER CLUB** *TUE, 6:45-9 P.M. JASPER PLACE LIBRARY, 9010 156 ST.* Friendly environment of personal progress and mutual support. Info: 780-495-5424.

**WOW-WIRED ON WORDS** *SUN, 11 AM-1:15 P.M. THREE BANANAS CAFÉ, CHURCHILL SQUARE* An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation $10. Monthly meetings. Info: bewell2003@gmail.com.

**YOUNG COMMUNIST LEAGUE** *2ND FRI EVERY MONTH, 5 P.M. REMEDY CAFÉ, 8631 109 ST.* For discussion topics and suggested readings go to www.facebook.com/group.php?gid=3559215104.

# HEALTH & WELLNESS

**CANADIAN NATIVE FRIENDSHIP CENTRE** *11205 101 ST.,* A range of services for members of the Native community, low cost or free beds, housing and clothing referrals. Info: 780-479-1999.

**CLUB LULU** *LULULEMON, 10544 82 AVE.* Weekly activities to get you moving. Info: www.lululemon.com, 780-435-9363 or whyte-community@lululemon.com.

**COMMUNITY WEIGHT-LOSS CHALLENGE** *VARIOUS LOCATIONS* 6-week course on dieting and active lifestyles. Info: Carla, 780-966-0185.

**CONSTELLATION** *EVERY 1ST & 3RD WED, 7 P.M. 10431 37 AVE.* A unique healing process, transforming past burdens into positive affirmations. Info: 780-967-9162 or constellationcurrents.ca.

**FREE YOGA CLASS** *EVERY SUN, 6-7 P.M. LULULEMON ATHLETICA KINGSWAY* All levels welcome, new styles each week, mats provided. Info: 780-471-1200 or kingswaygarden-community@lululemon.com.

**GENTLE YOGA RADHA YOGA** *9946 87 AVE.* Weekly classes in small group settings. Sunday Satsang (by donation). Call for schedule and fees. Info: 780-432-3363 or www.radha.org.

**LIVING POSITIVE** *TUE, 7-9 P.M. SUITE 50, 9912 106 ST.* Confidential space where POZ people can discuss and share common issues of concern. A peer-driven AIDS service organization, providing direct support to people living with HIV in Alberta. Info: 780-488-5768 or edmlivingpositive.ca.

**LOTUS SOUL GYM YOGA STUDIO** *10518 82 AVE.* Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow, Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. Info: www.lotussoulgym.com, 780-434-9642 or info@lotussoulgym.com.

**MADELEINE SANAM FOUNDATION** *3RD & 4TH SAT EVERY MONTH, 9 A.M.-5 P.M. FACULTÉ SAINT-JEAN, 8406 91 ST., RM 3-18.* An organization for the emancipation and autonomy of African women, providing programs on economy, community health, training ■ HIV-AIDS prevention, treatment, and harm reduction. French, English and African languages. Admission free ■ members, membership $10. Info: 780-490-7332.

**MEDITATION AND BUDDHIST TEACHINGS** *GADEN SAMTEN LING TIBETAN BUDDHIST MEDITATION SOCIETY, 11403 101 ST.* Meditation and Buddhist teachings by resident teacher, Tibetan Buddhist monk Kushok Lobsang Dhamchoe. Beginners Tue 7 pm. Intermediate Wed 7 pm. Advanced practices Sun 11 am. Info: 780-479-0014 ■ www.gadensamtenling.org.

**MS ACTIVE NOW** *#150, 9405 50 ST.* Recreation and physical wellness programs. Info: 780-471-3034.

**RADHA YOGA** *VARIOUS LOCATIONS* Classes include gentle hatha, hidden language/reflective hatha, dream yoga, kundalini/power of choice and meditation. Info: 780-432-3363, class dates at www.radha.org/edmonton.

**RAJA YOGA MEDITATION** *#208, 10132 105 ST.* In association with Brahma Kumaris World Spiritual Organization. Info: www.bkwsu.org or 780-425-1050.

**RESTORATIVE YOGA** *MON-THU BY APPOINTMENT. 10355 105 ST.* Learn restorative, vinysa yoga, and pilates for individuals and small groups. Eight class card pass for $64. Info: 780-478-3713.

**RIVER VALLEY RUNNERS** *TUE & THU, 5:15-6:45 P.M. RIVERDALE COMMUNITY HALL, 9231 100 AVE.* Coached training for running on Edmonton's extensive river valley trails, includes warm-up and cooldown. Info: www.rivervalleyrunners.net or 780-447-1909.

**TOPS: TAKE OFF POUNDS SENSIBLY** *THU, 6:30-7:30 P.M. ALLENDALE COMMUNITY LEAGUE, 6330 105A ST.* Weight loss support and information. First meeting is free. Info: TOPS4990@hotmail.com.

**TRANQUILITY MEDITATION & BUDDHIST PRACTICE** *WED, 7 P.M. 10502 70 AVE.* Tibetan kagyu tradition. Free, beginners welcome, instruction available. Info: Lama Ani Kunsang, resident teacher, 780-633-6157 or www.karmatashiling.ca.

**TRUE YOGA** *JUST OFF WHYTE AVE AND 101ST* We are the first yoga studio in the city to be offering babysitting services for moms and dads so they can enjoy a quality yoga class while their little ones are cared for.

# LEARNING

**AFRICAN DANCE CLASSES** *10275 JASPER AVE.* Movements, the Afro-Caribbean dance ensemble, offers African dance classes and workshops at all levels. Info: 780-415-5211 or www.movementsdance.com.

**BEDOUIN BEATS MIDDLE EASTERN DANCE** *2ND FLOOR, 12316 JASPER AVE.* For all skill levels. Info: 780-722-9773 or denise@raqabellydance.com.

**DIGITAL PHOTO WORKSHOPS AT MACEWAN** *10045 156 ST. CENTRE FOR THE ARTS & COMMUNICATION CAMPUS* 780-497-4301 or www.artsoutreach.org

**DROP-IN ART FOR THE ARTIST AT HEART** *PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ST. ALBERT.* Info: Glenda, 780-460-4310 or ahfglenda@telus.net.

**EDMONTON WEAVERS' GUILD** Classes on weaving, spinning and various workshops. Info: Sonja, 780-425-1152 or ewg@interbaun.com.

**EDMONTON WRITERS' CENTRE** *STANLEY A. MILNER LIBRARY, #7 CHURCHILL SQUARE.* A creative space for writers of all genres and levels. Hours: Mon-Fri 9 a.m.-9 p.m. Sat 9 a.m.-6 p.m. Sun 1–5 p.m. Info: 780-496-7070.

**FAVA WORKSHOPS** The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Info: www.fava.ca or 780-429-1671.

**FLAMENCO LESSONS** *SUN & MON, 2:30-3:30 P.M.* Judith and Oscar Jose Garcia teach both Flamenco dance & guitar. Info: 1-780-349-4843 ■ ojgarcia@telusplanet.net.

**KARATE INSTRUCTION** Classes for kids over 10, teens, and adults. Info: www.manatisowin.com or 780-975-6910.

**KITA NO TAIKO JAPANESE DRUMMING WORKSHOPS** Schedules, info, and registration: www.kitanotaiko.ca or 780-431-0300.

**MARS HILL CENTRE** *B8318-104 ST., 780-435-0202* Classes and workshops on the recovery process. Registration on a sliding scale, based on participant's income. Info: www.marshillcentre.com.

**MEDIA MAG WORKSHOPS** *EDMONTON CHAMBER OF COMMERCE, #600, 9990 JASPER AVE.* Several workshops in areas concerning media. Info: www.mediamag.ca or 780-695-5675.

**NORTHERN RIVER KARATE SCHOOL** *TUE, THU & SAT, BELGRAVIA COMMUNITY HALL, 11540 73 AVE.* Weekly classes in Karate, Kobudo, Yoga, Qi gong, and Sitting Meditation. Info: www.threebattles.com.

**SALSA LESSONS** *WED & THU, LA KANTINA LATIN CLUB, 10805 105 AVE.* Free salsa lessons every WED and THU. Info: 780-428-2665.

# QUEER

**AGAPE** *EDUCATION FACULTY, U OF A CAMPUS* Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members welcome. Info: andre.grace@ualberta.ca or 780-492-0772.

**EPS/LGBTQ LIASION COMMITTEE** The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns ■ epslgbtq@yahoo.ca. All inquiries treated with confidentiality and respect. To report a hate or bias motivated crime, contact the EPS Hate & Bias Crime Unit, 780-421-3489.

**INSIDE/OUT** U of A Campus-based organization for LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca ■ mwonham@ualberta.ca

**PRIDE CENTRE** *9540 111 AVE., 780-488-3234.* Hours: TUE–FRI 1-10 p.m., SAT 12-6:30 p.m. Drop-in, library, and community Internet services are available. Online enewsletter Hours: TUE–FRI 1-10 p.m., SAT 12-6:30 p.m. Info 780-488-3234 or www.pridecentreofedmonton.org.

**TEAM EDMONTON** A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca.

**WOMONSPACE** Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/womonspace, womonspace@gmail.com, or 780-482-1794.

**YOUTHSPACE** *PRIDE CENTRE OF EDMONTON, 9540-111 AVE* An after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQQ&A) youth under 25. Open TUE-SAT 3-7 p.m. Info: brendan@pridecentreofedmonton.org or 780-488-3234.

## THURSDAY

**BI-SEXUAL WOMEN'S COFFEE GROUP** *2ND THU EVERY MONTH, 7:30 P.M.* A social group for bi-curious and bi-sexual women. Info: groups.yahoo.com/group/bwedmonton.

**FREE TO BE INTERMEDIATE VOLLEYBALL** *8-10 P.M. 101 AMISKWACY ACADEMY* Info: volleyball@teamedmonton.ca

**GAYWIRE** *6 P.M. CJSR 88.5 FM* Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

**LGBT SENIORS DROP IN** *1:30-3:30 P.M. PRIDE CENTRE, 9540 111 AVE.* Social meeting for seniors of all genders. Info: Jeff, 780-488-3234.

**ILLUSIONS SOCIAL CLUB** *2ND THU EVERY MONTH, 8 P.M. BOOTS, 10242 106 ST.* Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or groups.yahoo.com/group/edmonton_illusions.

## FRIDAY

**YOUTH MOVIE NIGHT** *6 P.M. PRIDE CENTRE, 9540 111 AVE* ■

## SATURDAY

**NORTHERN TITANS GLBT BOWLING LEAGUE** *7 P.M. GATEWAY LANES & RECREATION CENTRE, #100, 3414 GATEWAY BLVD.* $15 per person. Info: bowling@teamedmonton.ca.

**SINGLE LESBIANS OVER 40** Women's social group, monthly gatherings for conversation over tea and coffee. Info: singlewomen40plus@hotmail.com.

**YOUTH UNDERSTANDING YOUTH** *7-9 P.M. PRIDE CENTRE, 9540 111 AVE.* Lesbian, gay, bisexual, transgendered, straight, and questioning youth (up to 25) gather to have fun and learn in a safe, supportive environment. Info: yuy@shaw.ca.

## SUNDAY

**ARCTIC FRONTRUNNERS** *10 A.M.* Runners of all levels of ability welcome. Runs are typically 6-8 Km, usually 44-60 minutes. Coffee afterwards. Info on venues and other runs during the week running@teamedmonton.ca or 780-436-7892.

**BALLROOM DANCING** *7:30-8:30 P.M.* All gender combinations welcome. Salsa, rhumba, waltz, jive. Info: 780-469-3281 or ballroom@teamedmonton.ca.

**EDMONTON PRIME TIMERS (EPT)** *2ND SUN MOST MONTHS, 2:30 P.M. UNITARIAN CHURCH OF EDMONTON, 10804 119 ST.* Older gay men and admirers meet for a social period, short business meeting, followed by guest speaker, discussion panel, or potluck supper. Special interest groups meet for other activities throughout the month. EPT is affiliated with Prime Timers World Wide. Info: edmontonpt@yahoo.ca or www.primetimersww.org/edmonton.

**HATHA YOGA** *2-3:30 P.M. LION'S BREATH YOGA.* Introductory level class, free. No previous experience required. Bring yoga mat or towel and water. Info: yoga@teamedmonton.ca.

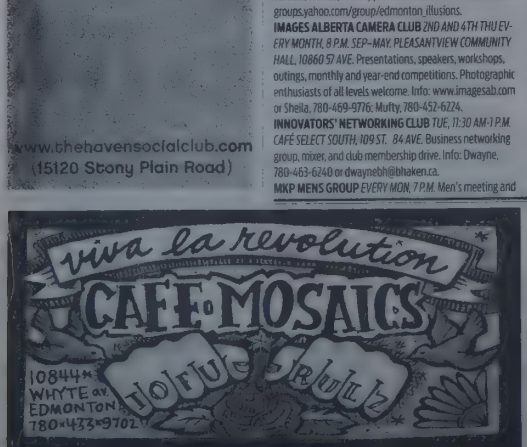
**LAMBDA CHRISTIAN COMMUNITY CHURCH** *7 P.M. GARNEAU UNITED CHURCH, 11748 84 AVE.* Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender, and fieterosexual Christians. All denominations and faiths welcome. Info: 780-887-8611 or lambdachurch@shaw.ca.

**MEN TALKING WITH PRIDE** *7 P.M. PRIDE CENTRE 9540 111 AVE.* Men's social and discussion group, facilitated by Rob Wells. Info: robwells70@hotmail.com or 780-488-3234.

**SOUL OUTING** *3RD SUN EVERY MONTH, 7 P.M. ROBERTSON-WESLEY UNITED CHURCH, 10209 123 ST.* LGBT-focused alternative worship. Info: 780-482-1587 or email jravenscroft@rwuc.org.

**SOUTHMINSTER-STEINHAUER UNITED CHURCH** *10 A.M. 10740 19 AVE.* Welcomes all sexual orientations for a variety of activities. Info: 780-987-4974.

**SPIRITUAL LIVING CENTRE** Learn about metaphysics through science and mind classes. Info: www.spiritual-livingcentre.com or 780-989-3752.



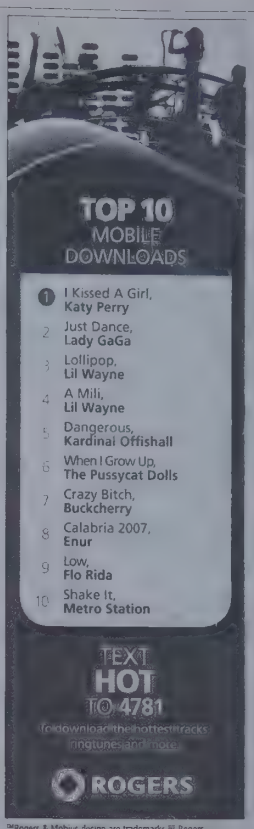



# myLook

Shipra Seth-Acharya | Teacher
BY SIMON UNDERWOOD

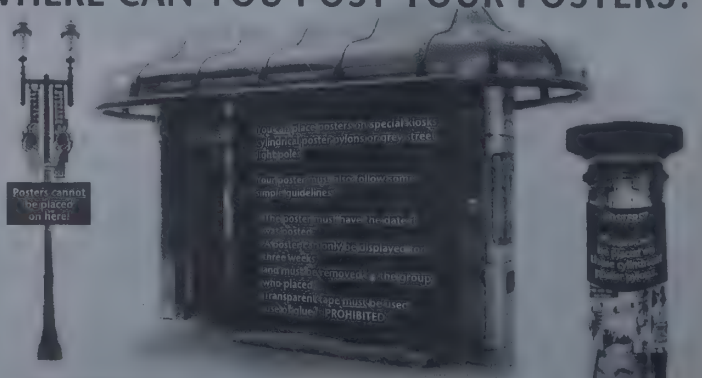
**My Look:** Conservative, casual, princessy. The trophy wife down to a T.
**Hair:** My last cut was by Sharin at Eveline Charles. She's the best!
**Wearing:** The red jacket is from Jacob, I got the shirt and capris at Club Monaco. My shoes are Nine West from Who Cares? Boutique on Jasper Ave. The handbag is by Marc Jacobs.
**Into:** My amazing husband. Bollywood hunks and Bollywood babes. Jewelry. Fashion. Shopping. Exercising. Picnics. Stamping things.

***Want to be in My Look? Send your photo to style@see.greatwest.ca.***

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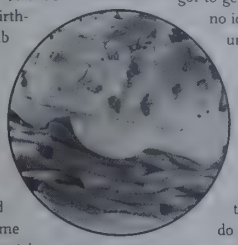
# Greaser Weekend

**THIS WEEK'S 50 BUCKER SPENT THE AUGUST LONG WEEKEND WITH A WHOLE LOT OF BEER AND JUNK FOOD**

A lot of people left town on August long weekend, which was okay: that left more poutine, beer, and music for me. (Those were the first three indulgences that popped into my small, feeble mind, anyway.) Good thing there's only room for three thoughts, because I only have $50 to go toward a little—no, correction—a lot of fun.

### $12.50: Boxer Beer

Friday night is Jolene's Booyah Basement Birthday Bash, so I grab a box of my new favourite beer, Boxer. This beer isn't so tasty, and it really it makes you feel like shit the next day, but I love its price and the fact that it gets me drunk. I had a blurry night of fun that I blame mostly on the Hungry Hungry Hippos drinking game (which I totally suck at—but it was really my hippo Harry's fault. He's just not good at gulping balls, I guess).



### $6.30: Arby's 4 for $6

Saturday morning. I'm hungover, hungry, and lazy, so I turn to my friend Mr. Google and ask, "Edmonton poutine?" He tells me about this place called Le Grand Fromage Poutine Palace. I don't know what it is, but it's French and it has "grand" and "poutine" in the title, so it must be good. I couldn't find it—I guess it doesn't exist anymore. (Tear.) But no time to be a sprinkler-baby, I've got to get my eat on! I have no ideas for what to eat until I see Southgate Mall. Arby's stands out as the obvious choice. (I don't know why but it always does.) I snap out of my daze and step up to the counter, and who do I see about to take my order? It's fucking Mr. Miyagi from the *Karate Kid* movies. A little intimidated, I give him my order. "Two beef and cheddars, one curly, and one order of mozza sticks." I chow down on the greasy goods, and am stuffed by the time I shove the last little nubbin of mozza stick into my mouth.



### $0: A Greasy Nap

The grease takes over; I clean the cheddar off of my moustache and pass out for a couple of hours.

### $17: Terror

I am not a hardcore kid but my friend James is—well, maybe a hardcore *man*. We hop in the Green Machine (not the official name of his car) and head to the Starlite Room just in time to see Death Before Dishonor, my fave act of the night, followed by The Warriors and Terror. I get twice the entertainment from some kid doing flying spin kicks right beside my head. A million thrills, really.

### $12.50: *The Dark Knight*

This wasn't originally part of the three-thought plan, but we drunkenly decided at the birthday party the night before that we would go to the movie after the Terror show. We caught the 10:45 showing and had to wait in line for over half an hour, but it was worth it. Heath Ledger's performance as The Joker makes this movie the best Batman flick so far, and one of the best movies ever made. Thanks, Heath.

### $1.57: Slurpee

To finish off my spending I bought a Slurpee, and left with 13 cents to spare (which I gave away).

For those who say money doesn't go very far these days I believe I've proved you wrong. I got drunk, stuffed myself with grease, saw a hardcore show, watched an epic movie, and got a cold treat. Will someone please give me another $50 so I can do it again next weekend?

*Wanna try it? Send your idea for 50Buck to stories@see.greatwest.ca*



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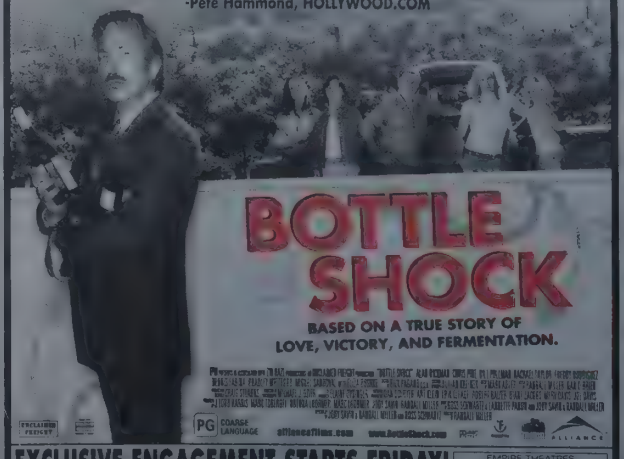
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MUSIC PREVIEW · **FRESH JUICE** · BY ANDREW PAUL | 734 words

# The Devil Came Down From Georgia



**Nomads Forever** | Jucifer's been on the road for seven years, and their lifestyle has attracted the attention of filmmakers and novelists alike. PHOTO SUPPLIED

**JUCIFER'S LATEST ALBUM MORPHED FROM A SIMPLE HISTORY LESSON INTO A FULL-ON ROCK OPERA**

JUCIFER
w/ The Get Down. Aug 17 (8pm). New City Suburbs (10080 Jasper Ave).

Local fans of Athens, Georgia noise rock duo Jucifer may have felt a little shortchanged last spring after the band had to cancel a large portion of their Western Canadian tour. (Pin the blame on incompetent promoters.) When I caught up with their oddly soft-spoken frontwoman Amber Valentine, she was driving from Hamilton, Ontario to Thunder Bay, and she tells me not to worry—there won't be any mixups this time.

"I just want to say that we're really happy to come back," she says, "and hopefully make it up to everyone that was bummed out we didn't make it out last year." Valentine and percussionist Edgar Livengood are in the middle of a North American tour and are set to make their Edmonton date on Sunday—come hell or high water.

Since last year's tour fallout, Valentine and Livengood have been brushing up on their history—and when these two history buffs got a hold of a drum kit and a wall of high-powered amplifiers, it was only a matter of time before the pair had a full-fledged rock opera based on the French Revolution on their hands.

Jucifer's latest album, *L'autrichienne*, hit the shelves earlier this year; its 21 tracks recount the bloody tale of the rise of a Republic cut from political cloth with the edge of a guillotine. *L'autrichienne* is the first real attempt by Jucifer to create a concept record, harking back to rock milestones like The Who's *Tommy* or Pink Floyd's *The Wall*.

"The album is almost an overview of the period in the sense that characters sort of stood out and made us respond emotionally," Valentine says. "Some of the songs are about the king or the queen. Some of them are from the viewpoint of the people that wanted to kill them."

For those of you not versed in the specifics of the French Revolution, don't sweat it. The duo made sure that the double album would suit the musical palette of those just looking for solid tunes. "Hopefully, like *The Wall*, it's enjoyable from a listening standpoint without having to get too deeply involved with the story," Valentine says. "I think you can just sit back and listen to the record and enjoy the sounds and not really think too hard."

The album was the band's first project to come to fruition in 2008, but Jucifer is already collaborating on two more artistic endeavours that break away from the soundstage and reach into the realms of film and literature. Indie film director Derek Cianfrance approached the group a year and a half ago with the idea to shoot a film based on Jucifer's nomadic lifestyle. The film will be an amalgam of fact and fiction, capturing loosely scripted moments of drama between their live performances across the country. "The director is basically having us do a lot of improv and kind of co-authoring the script with him," Valentine says. "He has specific points that he wants to hit but all of the stuff in between is really fun for us."

However, scheduling a film shoot in the midst of Jucifer's insane travel schedule has made for some difficulties. Cianfrance has hired crews to meet up with the band at various locations on their seemingly perpetual tour that (they say) started back in 2001. The crew shoots for a couple days at a time before Jucifer heads back on the road. Despite the setbacks, Valentine says that the film should be finished production by spring 2009.

Adding literature to the mix is Jim Hayes from *Flipside* magazine, who is working on a book based on his interactions with Jucifer over the last nine years. Despite my prodding, Valentine won't cough up any details about the novel, but she did say that, in her opinion, Hayes is the closest thing alive today to Hunter S. Thompson, and that the finished piece will be something everyone is going to want to pick up.

The band plans to give the novel a solid once-over and help with a bit of the editing process before it goes to press; Valentine hopes the book will be out sometime next year. Until then, Jucifer plans to keep on crisscrossing the continent and living up to the line on their MySpace page calling them "nomads forever."

**"THE ALBUM IS ALMOST AN OVERVIEW OF THE PERIOD... SOME OF THE SONGS ARE ABOUT THE KING OR THE QUEEN. SOME OF THEM ARE FROM THE VIEWPOINT OF THE PEOPLE THAT WANTED TO KILL THEM."**



**Local Rollers** | It's a full-on parade of Edmonton talent this weekend. Jesse Dee and Jacquie B will be at the Pawn Shop with bells on, dodging Fringers and Whyte Ave. drunks alike. PHOTO SUPPLIED

## HOT TICKETS · MUST-SEE SHOWS

MAKING THE TIE-DYE
### Summer Psychedelic Party
The Pawn Shop · Aug. 16
$10 | At the door

Donning anything tie-dye will get you discounted admission to this crazy colourful party. On the one hand, you get folk-rockers the McGowan Family Band—brothers Paul, Mark, and Sean cite The Grateful Dead, John Coltrane, and *Fraggle Rock* as their musical influences on their MySpace page. And then there's Tippy Agogo—the one-man show known for making melodies from garbage cans, recorded whale sounds, and popcorn-filled shampoo bottles. Jesse Dee & Jacquie B round out the line-up.

MAKING GOOD
### Oxfam Benefit Show
Starlite Room · Aug. 15
$10/$15 | Ticketmaster/ At the door

With all the sparkle and spectacle of the Olympics hogging headlines, it feels like it was ages ago that Myanmar and China were hit with their respective death-toll heavy disasters. (In fact, the cyclone and the earthquake hit a mere three months back.) Damn those Olympics! Eamon McGrath and the Wild Dogs, along with fellow Edmonton outfit Yells and rockabilly crooners Sam Hate and the Jackal (all the way from Jasper) deliver a subtle reminder. Your hard-earned moola goes toward Oxfam's efforts.

MAKING HISTORY
### Gerry and the Pacemakers
Century Casino · Aug. 17
$39.95 | Ticketmaster

All you Britpop fans (and no, we're not talking Brit-ney here) and oldies aficionados will like this one. Gerry and the Pacemakers, the boy band of their time who gave The Beatles—repeat, The *Beatles*—a brief run for their money in the Brit explosion of the '60s are hopping the ocean headed for our humble town. These guys, just like the Mop Tops, even had their own movie, *Ferry Cross the Mersey*. (You remember that song? The one that Frankie Goes to Hollywood liked so much they covered it two decades later?)

## CD REVIEWS



### HEY ROSETTA!

*Into Your Lungs [And Around in Your Heart and On Through Your Blood]*

(Sonic) ★★★★½

If you know anything about Newfies, you know that they have an incredible ability to pile things until the breaking point. Perhaps that's why this St. John's sextet is so good at building the layers of their tracks. On *Into Your Lungs*, Hey Rosetta! introduce themselves with a quivering Spanish-tinged guitar on "New Goodbye." Give the track a few more seconds to warm up, and Tom Baker's mossy vocals slide in, adding a spark that invokes a flutter of drumstick taps and handclaps. A violin swells to dance around the smouldering song, just before an electric guitar adds real fuel to the sonic fire. The band lets it burn hard and fast—and just when you think your speakers are about to combust, the whole thing implodes into fuzzy distortion.

Before the ash can settle, Hey Rosetta! abandon the aftermath of the blazing crescendo from their opener and set a new course. Sailing full-speed into the rest of the album, *Into Your Lungs* cuts across crystal clear waters into swirling storms and back again. Violins slip around waves of crashing cymbals. Gang vocals swell and give "A Thousand Suns" the lift the lyric's promise with the chorus of "Everyone around wants to give you their hands." "Psalm" lets the album float gently back to the harbour. How far and wide the songs travel doesn't seem to matter; they never get lost as Hey Rosetta! seem most at home on changing seas.

KATHLEEN BELL

### RANDY NEWMAN

*Harps And Angels*

(Nonesuch)

★★★½☆



Anyone familiar with Randy Newman knows to take a song title like "A Few Words in Defense of Our Country" with a grain of salt. Sure enough, the best thing Newman can say on behalf of the current U.S. administration is that at least they're not as bad as Caligula. ("Hmm," he remarks, "that's not a very good example, is it?") *Harps & Angels* is Newman's first album of all-new material since 1999's *Bad Love*, but all those years of writing songs for animated cartoons haven't dulled his jaundiced attitude towards love and politics. The American empire is crumbling, the Chinese are taking over, and every girl he falls in love with divorces him a few years later. Occasionally, his touch is too heavy-handed (as on "Korean Parents" or the overproduced "A Piece of the Pie"), but for the most part, his conversational delivery and New Orleans piano-playing help the misanthropy go down easy. It's not Newman's best album, but it's not as bad as *Land of Dreams* either. Hmm... that's not a very good example, is it?

PAUL MATWYCHUK

### RICHARD SWIFT

*Richard Swift as Onassis*

(Secretly Canadian)

★★★☆☆



The latest double-disc from Richard Swift is a definite departure from the quick-witted singer/songwriter's prior work. Gritty and unrefined, *As Onassis* is like the soundtrack to a B-movie that never existed—fitting, as Swift also produces his own indie shorts under the name Ground Trouble Jaw. The album was recorded on an ancient four-track, which I can only assume was covered in shoe polish and hair grease, considering the songs are as fragrant as your uncle's garage. Disc One is a swampy stew of blues, '50s pop, and surf, on par with great weirdos of the past like Link Wray and Hasil Adkins, and while the second CD is still smattered with a similar backwoods boogie, its songs are more dissonant and sparse. "Ha Ha Suckers" is nothing more than a 39-second breakbeat, while the genius "Greaseball Blues" simply repeats its own title over a Rumble Blues-esque backdrop. Longtime fans might be confused, but true believers will gobble it up like the fried chicken that inspired it.

TRAVIS SARGENT

### VARIOUS ARTISTS

*Great Summer Games Stuff*

(Great Stuff)

★★☆☆☆



Having reached my minimal electro-house saturation point, it probably wasn't the best time for this compilation to come my way. And witnessing Team Canada's frustrating start to the Summer Olympics in the waning days of my vacation didn't improve my mood. Great Stuff had a wonderful idea: ask 24 international artists to write an anthem for their country's athletes. Problem is, they all sound kinda sorta the same. Sometimes it's thump-tick-thump-tick-thump-thump. Sometimes it goes thump-chicka-bump-clack-thump-chicka-bump-clack. For over two hours. Some dub, hip hop, drum and bass, or IDM would have chopped up the monotony.

The tracks by Mihalis Safras (Greece), Tokyo Black Star (Japan), and Sven Weber (Germany) work best, infusing some native folk ideas into their beats, but most sound like mediocre tracks with no connection to their country at all. World beat hasn't reached the minimal guys yet, and there isn't a single jaw-dropping fusion here.

PROSPER PRODANIUK

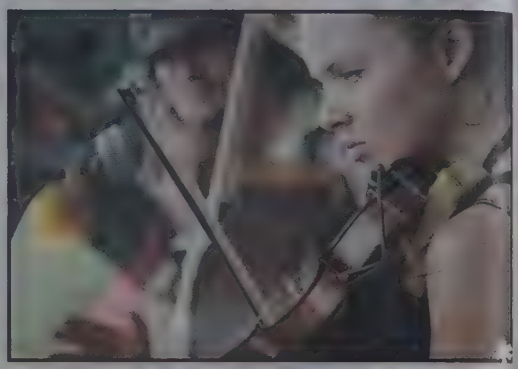


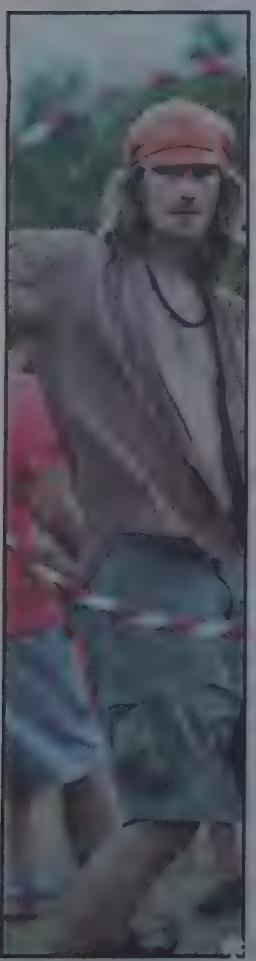



# 2008 FOLK FEST



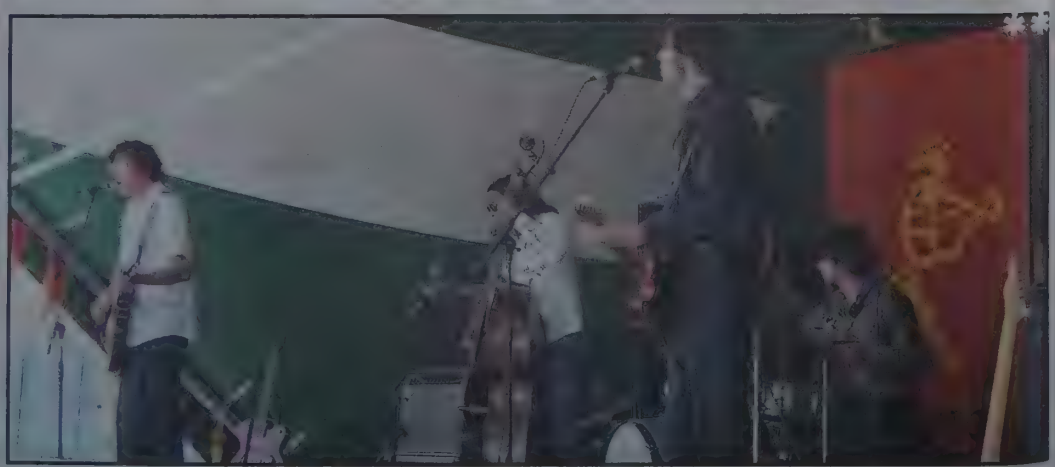


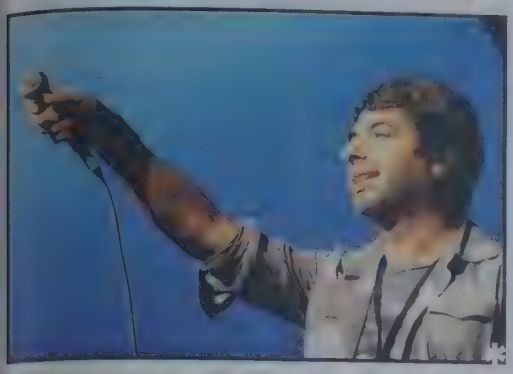






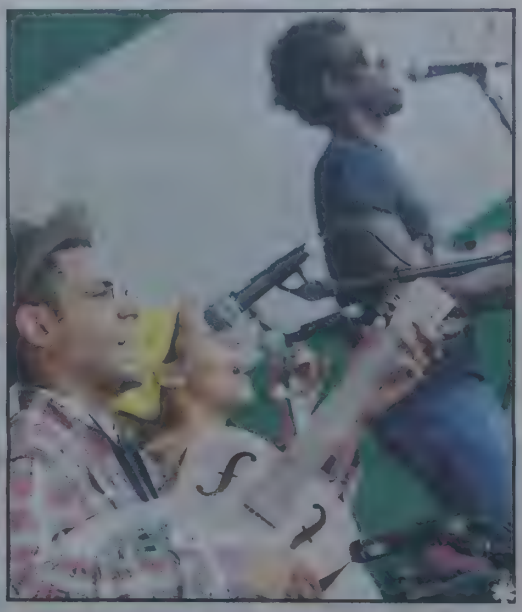


















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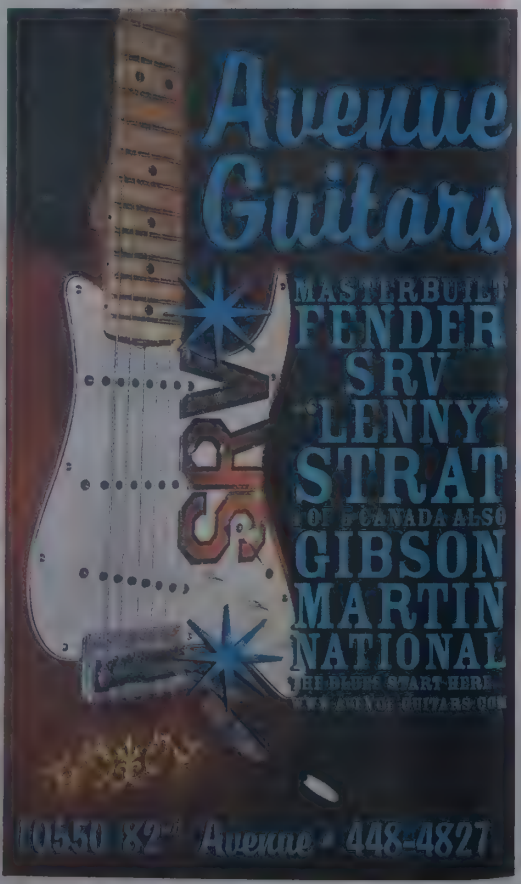
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MUSIC PREVIEW · POP ROCK · BY ANDREW PAUL | xxx words

# Vocab Junkies



**Look, Ma! We Can Spell!** | With a single like "Hollowpoint Sniper Hyperbole," you have to wonder which of the band members got a Word Of The Day calendar for Christmas. PHOTO SUPPLIED

**AFTER TAKING A BREAK FROM MUSIC, UBIQUITOUS SYNERGY SEEKER BROKE ONTO THE AIRWAVES AND HAVEN'T HAD A MOMENT'S REST SINCE**

**UBIQUITOUS SYNERGY SEEKER**
Aug 14 (8pm). Urban Lounge (10544-82 Ave). $8 cover.

Though Toronto's Ubiquitous Synergy Seeker has yet to play a show in Alberta, Jason Parsons (aka Human Kebab) does have fond memories of our prairie province.

After a year of plugging away at open stages, USS disbanded last winter so that Parsons and partner Ashley Boo-Shultz could do some serious soul-searching. Boo-Shultz headed south to the U.S., while Parsons opted to move to Alberta to work in the oilfield. And that's exactly when success came knocking.

"When our single got onto the radio," he recalls, "I was actually in Cold Lake, Alberta, working on a pipeline." Toronto's 102.1 The Edge was the first station to pick up "Hollowpoint Sniper Hyperbole," USS's now—ahem—ubiquitous, first single. It was picked up shortly after by The Zone in Victoria, and our own Sonic 102.9 followed suit.

All that airtime kicked USS's career into high gear, and damn fast. "I had to fly back and forth from Edmonton 12 times for shows just because everything happened so quickly," says Parsons. "I flew back [to Toronto] to open for Bedouin Soundclash, and then to shoot a video for 'Hollowpoint,' and then for a St. Paddy's Day show. Every time I went back, there were more and more people on board. 2008 has been an explosion for us."

As with most indie-success stories, the band came from very humble beginnings. The pair met during a time Boo-Shultz has referred to as a "Picassan Blue Period." The two were working at a golf course in the greater Toronto area and hit it off instantaneously—Boo-Shultz struck Parsons as a person who operates on a different wavelength from anyone he had ever met. After forming USS, the two slipped easily into their roles: Boo-Shultz would be the "musician," and Parsons would be the "hype man." "[Boo-Schultz] has always been the guy with the guitar, the guy writing songs," Parsons says, "whereas with me, I always knew that I could get into the industry being myself, and delivering the Flavor Flav to [his] Chuck D."

BOO-SHULTZ CAN TALK ABOUT EINSTEIN FOR 15 MINUTES AND THEN SOMEHOW RELATE IT TO HIS LOVE OF BOATING AND TURN THAT INTO AN ALTERNATIVE MAINSTREAM LOVE BALLAD.

USS's style is hard to pinpoint, but let's call it something between progressive dance folk and a campfire after-party. Parsons says their sound's origins can be traced to the bizarre recesses of Boo-Shultz's mind. "[Boo-Shultz] can talk about Einstein for 15 minutes and then somehow relate it to his love of boating and turn that into an alternative mainstream love ballad," he laughs. Other lyrics are inside jokes between the bandmates and the zealous fans who've followed them from day one. The words to "Drop Around the Clock" may sound like rap versions of scientific theories, but actually they're references to people who've attended various USS shows. "Dirty Shirley" was a drink a bartender used to mix for Boo-Shultz at a club where the duo would perform on open mic nights. "It's like Cadence Weapon and 'Oliver Square,'" says Parsons, referring to the breakthrough track by Edmonton's homegrown hip-hop celeb and his willingness to sprinkle arcane local references throughout his lyrics. "'Oliver Square' transcended international boundaries."

As a matter of fact, Parsons says Cadence Weapon would be the perfect artist to bring on board for a remix project. "That guy is absolutely phenomenal," he says. "To have someone like Cadence Weapon come in would be an honour." In the meantime, USS is almost finished recording *Einsteins of Consciousness*, their first full-length album, with help from legendary mastering engineer Bob Ludwig. The album is about 85 per cent finished, and awaits the addition of a few more tracks before it's ready to go.

"It's going to be our hello to the world," says Parsons.







MUSIC PREVIEW · POST-GRUNGE · BY RENATO PAGNANI | 479 words

# On Being The Thin-Skinned New Guy



Out Of Their Way | South Africa's Seether are still kicking around, even though they've had numerous line-up changes in the past decade. SUPPLIED

**BUT WILL TROY MCLAWHORN BE THE NEW GUY FOR VERY LONG, AS SEETHER'S SIXTH NEW MEMBER IN NINE YEARS?**

SEETHER
Tue. Aug 19 (8pm). Edmonton Event Centre (West Edmonton Mall). Tickets available through Ticketmaster (451-8000/ticketmaster.ca).

Does being the "new guy" in an established band mean having to do all the interviews while the other members get a break from answering the same questions over and over? According to Troy McLawhorn, Seether's new guitarist as of February of this year, yes. But not really.

"Since I joined the band I've done every single interview the band has done by myself," he jokes. "Nah, we all split the duties as evenly as we can. I just started doing more interviews recently, but everyone is very involved with doing them. This way, no one gets sick of doing them."

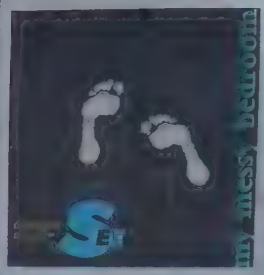
Not that McLawhorn considers himself the stereotypical "new guy," anyway. The former guitarist of Dark New Day, McLawhorn met the post-grunge outfit when an old band of his toured with them in 2002, and he's considered them friends ever since. Actually joining the band, he explains, was mere serendipity.

"After that tour," he begins, "we exchanged numbers and actually stayed in touch. That doesn't always happen with musicians—we mean well, but we're a busy breed of people, you know? About a year and a half later, I toured with them again, this time with Dark New Day, and by then we had become even closer. Seether's guitar player, Pat Callahan, had left the band around that time, and they played as a three-piece for a while, but they never intended to stay a three-piece group.

"Then I ran into them when I was in California last year. Dale [Stewart] and Shaun [Morgan] talked to me about coming out on the road with them, and it seemed like a perfect fit for me. There wasn't any weird, get-to-know-each-other phase for us—it was completely natural."

After touring with Seether last fall, the group asked McLawhorn if he'd be interested in becoming a permanent fixture in the band, which has gone through over half a dozen guitar players since its inception in 1999. It was a no-brainer for McLawhorn, who has spent most of this year on the road with his new (and now official) bandmates.

And McLawhorn says Seether fans have been nothing but welcoming to him. As far as he knows "I haven't gotten any negative feedback yet, knock on wood," he says. "But I don't really go out and search for that kind of stuff. I'm sure there are fans who hate my guts, but I'm not as thick-skinned as some people are. I hate reading bad reviews—they really bother me. If someone doesn't like what I do, that's fine. But some people are really malicious—they try to say mean things to hurt you. We're all out here having fun and doing the best that we can. If they're a true fan, they'll understand."

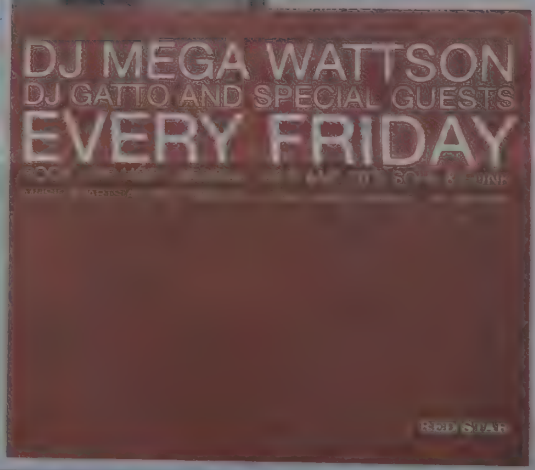





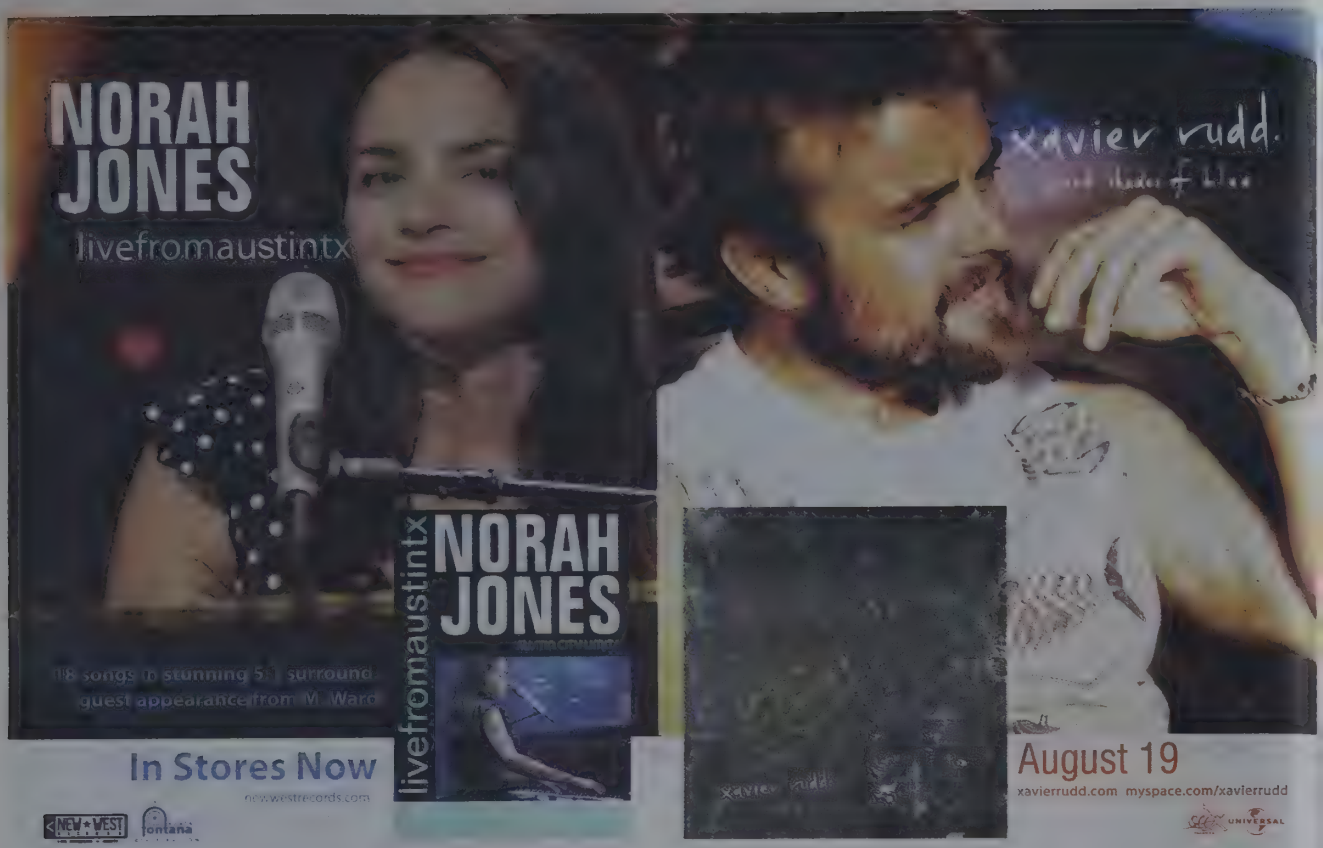











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MUSIC BUZZ · **MUNICIPAL HAPPENINGS** | 702 words

# Isaakian Bird Of Paradise



WILDLIFE FISH GRIWKOWSKY

**CHRIS ISAAK'S CLOSING NIGHT PERFORMANCE WAS WHAT MADE FOLK FEST '08 UNFORGETTABLE**

Bedazzling their potential mates, Indonesian **birds of paradise** defy the natural palette of their surroundings. With bright blue tailfeathers a foot long, or otherwise inexplicable plumage bursting from their heads, these creatures outshine everything around them—aesthetically godlike by comparison.

This is what I was thinking of, laughing and chasing **Chris Isaak**'s pink ass up Gallagher Park hill Sunday night with a videocamera, the man parting a sea of otherwise typically camping-dressed Canadians. Surrounding this spectacle, we watchers looked like dreary trees, even though laughter and screams of "Holy fuck!" exploded like microwave popcorn from every side. A whoo not so much on cue, or demanded by some tiny dot onstage as the sound guy turns up the noise, but one of spontaneous joy erupting and expanding.

This simple rock and roll gesture, suddenly a major part of official **Edmonton Folk Music Festival** history, was a textbook bird of paradise move—done for beauty in a way that only its artist anticipates results from. But once done, we're all completely smitten; as a bonus, the currency of the entire weekend spikes in value for everyone watching, we the relatively pale forest birds blinking in shock, having completely forgotten every awkward workshop still tuning up 20 minutes into their scheduled set.

Thus, it turns out, Isaak's sprint is also a fine expression of the fact that you're only as lovable as the last nice thing you've done. Acts like this just must close Sunday night—and I personally bow to everyone who brought this specific twist of scheduling together. Besides drunkenly screaming at **Sarah Harmer** to wake the fuck up the other year, it's musically the most fun I've ever had in the land of spraypainted grass.

For his part, Isaak was awesome even without the presidential run-through, even without the pink cowboy and *Xanadu* disco-ball suits. Covering Cheap Trick? Are you kidding me? "Wicked Game" made my lady cry. And inside "Baby Did a Bad Bad Thing," he did this amazingly weird monologue from the point of view of a young lad seduced by the band into creepy servitude. In other words, he made a pretty sinister song *evil*.

This is a factor almost always missing from our largest, supposedly "global" gathering: evil. Wickedness has been part of music since its inception on the African steppes—getting off on the channelling of dark spirits, regardless of stated intention. Role playing, thrill-seeking—whatever you want to call it. Thanks to a number of rule-breaking moments in Isaak's electric show (which followed two lacklustre and impossibly predictable Celtic bands, P.S . I'm not just going to brush my hand in the air and say, "But it's the Folk Fest—what do you expect?" Honestly? More.

The genie is out of the bottle. And as much as I can see right through the technical reasons for wanting to attract a massive crowd that sneers at the actual music of Edmonton—the heavy metal we outsell across the country—all I'm asking is that from now on, pretty please, the Folk Fest close with an act that rocks. Because holy shit, are we ever going on about this more than Snorah Jones or whatever fucking Schnoogle McShitpants. Okay, Okay. Calm down. Stay on target.

You did a bad, bad thing, guys—in the best way. And it makes you loads more attractive from outside the moat, here in hoserville. So thanks again!

**ISAAK'S SPRINT IS ALSO A FINE EXPRESSION OF THE FACT THAT YOU'RE ONLY AS LOVABLE AS THE LAST NICE THING YOU'VE DONE.**

One minor suggestion: following the Calgary Folk Fest's lead. Not on music, but on plates, believe it or not. Their logo, if you've never seen it, is a cow with a guitar strapped on, and it's appeared in the past on their $2-deposit plates. Of course, they're so cool that you end up washing them off and stealing them—but assuming their actual *cost* is less than a toonie each, everyone wins in the transaction. The festival makes money and gets free advertising in people's homes all year round as they think back fondly on chickpea curry. See what I mean?

Last year, the Folk Fest had a brilliant (best ever) logo; a bird made out of notes. Why not stamp her on some plates and see what happens?

# MUSIC BRIEFS

**JUST ANNOUNCED!**

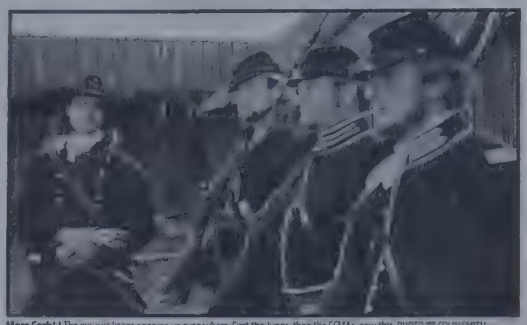
THE 2008 WCMA NOMINEES ARE IN...

AT LEAST ALBERTA'S GOT A FIGHTING CHANCE THIS TIME AROUND

After Alberta was completely shafted when the 2008 Polaris Prize shortlist came out earlier this summer, the Western Canadian Music Alliance swept in to announce their list of closer-to-home hopefuls.

To the surprise of pretty much no one, Corb Lund snapped up the most noms for Alberta, popping up in four categories for *Horse Soldier! Horse Soldier!* (Oddly enough, our province swept the Outstanding Country Recording category, but Lund appeared in the Outstanding Roots Solo Recording list instead. Perhaps we're just *too* good at country?)

Other local recognitions included double nods for St. Albert's Social Code for their self-titled album in the Outstanding Rock Recording and Songwriter of the Year categories. Fort Mac's Aaron Lines slipped in the Songwriter and Outstanding Country categories for *Moments That Matter*, and E-town's own James Murdoch Band's *Transportation* popped up on both the Video of the Year and Outstanding Pop Recording lists. The loudest hoots and hollers arose, though, when the Outstanding Urban Recording category was announced.



**More Corb! |** The guy just keeps popping up everywhere. First the Junos, then the CCMAs, now this. PHOTO BY COLIN SMITH

Hometown gal Souljah Fyah got a nod for her album *Truth Will Reveal*, right along with our very own hip-hop faves Touch & Nato for their *Intelligent Design*. (Wonder if Ben Stein might have something to say about two rappers using that term so loosely.) Heading up the accolades with our own local royalty (or the closest thing we've got, anyway), it was announced that Senator Tommy Banks would be inducted into the Alliance's Hall of Fame, along with Vancouver's Spirit of the West.

It's a good thing there's some strong Alberta representation here, considering the WCMA Awards ceremony and conference will be held in our humble town October 16-19, complete with a Juno Fest-style weekend of live shows spilling all over venues across town.

Along with the awaited trophy night, the coinciding two-day conference will feature workshops and seminars aimed at musicians and music industry members—a perfect chance for local hopefuls to learn tricks of the trade, and get acquainted with people in the field.

For more info on the nominees and upcoming festivities, go to www.western-canadianmusicawards.ca

FAWNDA MITHRUSH

# SEEN IT LIVE · GREAT GIGS YOU MISSED LAST WEEK



**Sexiest Man Alive |** Outdoing the entire Folk Festival in terms of both performance and wardrobe, Chris Isaak darts through the be-tarped hillside crowd singing "Love Me Tender." Even without this presidential stunt, Isaak was the best closing headliner in years. PHOTO BY FISH GRIWKOWSKY

**CAT POWER, AMADOU & MARIAM, AIMEE MANN**

FOLK FEST · AUG. 7

Maybe an early Thursday slot was not the perfect setting for a singer like Cat Power, a famously fragile live performer who thrives in intimate settings where she can focus her audience on even the subtlest mood shift. Instead, with the sweltering evening sun beating down on Gallagher Park and a Folk Fest crowd still busy settling into their hillside encampments, the intensity of Power's Janis Joplin-meets-Portishead vocals had largely dissipated by the time they reached the back tarps. A few people I talked to were turned off by her set's unvaryingly slow pace and her remote stage presence—she seemed more interested in connecting with her band than the audience, in their view—but I had no problem locking onto her frequency. Her mesmerizing cover of Patsy Cline's "She's Got You" was a particular highlight.

After a lively funk/rock/blues set by blind Malian husband-and-wife duo Amadou & Mariam—with Mariam affectionately caressing Amadou's head during the love songs—Aimee Mann closed out the night with a somewhat underwhelming set of material mainly drawn from her new disc, which she mysteriously referred to simply as *Smilers* even though everyone knows it's really called *Fucking Smilers*. (Does the Folk Fest have a swear jar backstage?)

Mann may be the first Folk Fest act I've ever seen deliver an entire performance without once unclenching her jaw. Her set really only sparked to life during a stretch of songs from *Bachelor No. 2* and the *Magnolia* soundtrack, whose melancholy lyrics are still as sharp as her cheekbones and as carefully crafted as the centre part in her long blonde hair.

PAUL MATWYCHUK

# COMING

**AUG 17** — *GERRY AND THE PACEMAKERS* Century Casino
**AUG 21** — *JAY LENO* River Cree Casino
**AUG 22** — *OCTOPUS PROJECT* Velvet Underground
**AUG 24** — *3 DOORS DOWN, HINDER, STAIND* Rexall Place
**AUG 29** — *AIRBOURNE* Edmonton Event Centre
**AUG 29** *LAGWAGON* Dinwoodie Lounge
**AUG 29** — *OASIS, RYAN ADAMS* Rexall Place
**AUG 31** — *BACKSTREET BOYS* Rexall Place
**SEP 2** — *LEE 'SCRATCH' PERRY* Urban Lounge
**SEP 3** — *ANTIFLAG, CREEPSHOW* Starlite Room
**SEP 3** — *LEE SCRATCH PERRY* Urban Lounge
**SEP 4** — *FINTROLL* Starlite Room
**SEP 5** — *ALL AMERICAN REJECTS, FABER DRIVE, SIMPLE PLAN* Rexall Place
**SEP 5** — *SIMPLE PLAN* Rexall Place
**SEP 8** — *D.O.A., RANCID, WEDNESDAY NIGHT HEROES* Shaw Conference Centre
**SEP 9** — *BLOC PARTY, FOALS* Edmonton Event Centre
**SEP 9** — *SANTANA* Rexall Place
**SEP 10** — *TV ON THE RADIO* Starlite Room
**SEP 12** — *AGAINST ME!, JAPANTHER, ST. ALVIA CARTEL* Edmonton Event Centre
**SEP 13** — *ELTON JOHN* Rexall Place
**SEP 14** — *DAVE STEWART* Winspear Centre
**SEP 16** — *NEIL DIAMOND* Rexall Place
**SEP 21** — *BONNIE TYLER* Festival Place
**SEP 27** — *ALICE COOPER* Jubilee Auditorium
**SEP 27** — *KELLY CLARKSON, REBA MCINTYRE* Rexall Place
**OCT 2** — *SHERYL CROW, JIM CUDDY* Rexall Place
**OCT 1** — *OPETH* Edmonton Event Centre
**OCT 4** — *DAVID KNOPFLER* Festival Place
**OCT 4** — *GARNET ROGERS* Queen Alexandra Hall
**OCT 4** — *JOE SATRIANI* Edmonton Event Centre
**OCT 8** — *AMON AMARTH* Starlite Room
**OCT 9** — *IRON & WINE* Myer Horowitz
**OCT 15** — *GOGOL BORDELLO* Edmonton Event Centre
**OCT 16** — *FEIST* Rexall Place
**OCT 20** — *ENGELBERT HUMPERDINCK* Winspear Centre
**OCT 24-25** — *CELINE DION* Rexall Place
**NOV 5** — *IAN TYSON* Winspear Centre
**NOV 17** — *NEW KIDS ON THE BLOCK* Rexall Place
**NOV 19** — *JAMES BLUNT* Rexall Place
**NOV 21** — *KENNY ROGERS* Rexall Place
**NOV 23** — *ERIC BIBB* Winspear Centre
**NOV 27** — *THE BARRA MACNEILS* Myer Horowitz
**DEC 10** — *SARAH BRIGHTMAN* Rexall Place

# LIVE MUSIC

## THURSDAY

### ALTERNATIVE

**CHUCK BROWN** *SHERLOCK HOLMES PUB CAPILANO* No cover.
**DREW MALCOLM AND LINDSEY WALKER** *DUKES PATIO* No cover, doors at 7:30 p.m.
**L.A. RIOTS!!!!!!** *THE PAWN SHOP* With guests connected Residents. Doors at 9 p.m., tickets at the door.

### BLUES & ROOTS

**STYPECHILD** *BLUES ON WHYTE* visit www.bluesonwhyte.ca.

### DJS/CLUB NIGHTS

**DJ HARRY JAMES** *THE DOCKS* Every Thu.
**HIGHER LEVEL THURSDAYS** *LEVEL 2 LOUNGE* Drum & bass with DJs Dreadnought, PhatCat, MC Enlite, and guests. Every Thu.
**I LOVE 80S** *NEW CITY LIKWID LOUNGE* with Dexter Nebula & Anarchy Adam. Every Thu.
**JUNIOR BROWN** *RED STAR* Every Thu.
**MIA FELLOW** *BUDDY'S* with DJ WestCoastBabyDaddy. Every Thu.
**PUB NIGHT THURSDAYS** *THE BANK* Every Thu.
**SALSA STYLE THURSDAYS** *THE BANK ULTRA LOUNGE* Every Thu.
**URBAN SUBSTANCE THURSDAYS** *GINGUR SKY LOUNGE* with Urban Substance Sound Crew. Every Thu.

### JAZZ

**MARK SEGGER** *FOUR ROOMS RESTAURANT & LOUNGE* Call 780-426-4767.

## FRIDAY

### ALTERNATIVE

**ALL PURPOSE VOLTAGE HEROES** *THE PAWN SHOP* With Rad Attack and Shagbots. Doors @ 9 p.m., free admission before 10 p.m., visit www.pawnshoplive.ca.
**BTR CD RELEASE SHOW** *VELVET UNDERGROUND* With guests The Lucifer Project and The Eternal Arise. Show starts at 9 p.m., $10 at the door.
**CHUCK BROWN** *SHERLOCK HOLMES PUB CAPILANO* No cover.
**EAMON MCGRATH** *STARLITE ROOM* The Wild Dogs. Doors at 7 p.m., Tickets $10 or $15 @ the door. Visit www.oxfam.ca.
**JACOB AND LILLY** *CARROT COMMUNITY ARTS COFFEEHOUSE* Show starts at 7:30 p.m., $5 @ the door.
**MARCO CLAVERIA** *JEFFREY'S CAFÉ & WINE BAR* Latin music, $15 at the door.
**MOURNING WOOD** *ON THE ROCKS, 11730 JASPER AVE.* Call 780-482-4767.
**SMART ALEX** *URBAN LOUNGE, 10554 - 82 AVE* Visit urbanlounge.net or call 780-437-7633.

### BLUES & ROOTS

**STYPECHILD** *BLUES ON WHYTE* visit www.bluesonwhyte.ca.

### JAZZ

**MARK SEGGER** *FOUR ROOMS RESTAURANT & LOUNGE* Call 780-426-4767.

### DJS/CLUB NIGHTS

**BITCH BITCH BITCH** *NEW CITY SUBURBS* Every Fri.
**CONNECTED FRIDAYS** *THE BANK ULTRA LOUNGE* Local house & international guest DJs. Every Fri.
**DJ CLAY** *STONEHOUSE PUB* Every Fri.
**DJ EDDY TOONFLASH** *BUDDY'S* Every Fri.
**DJ LOOSE CANNON** *IRON HORSE* Every Fri.
**DJ SHAWNIBIS** *ON THE ROCKS* Every Fri.
**FORBIDDEN FRIDAYS** *EMPIRE BALLROOM* Every Fri.
**FORMULA FRIDAYS** *LEVEL 2 LOUNGE* DJ Groovy Cuvy, DJ Fuuze. Every Fri.
**FRIDAY NIGHT FREAK OUT** *NEW CITY LIKWID LOUNGE* with Anarchy Adam and G-Whiz. Every Fri.
**JUICY DJ** *SUEDE LOUNGE* Every Fri.
**THE MOD CLUB** *HALO* Soul, R&B, indie, Brit pop, new wave, reggae & classic punk, DJs Blue Jay & Travy D. Every Fri.
**NEON NIGHTS** *THE BANK* Every Fri.
**RED FRIDAYS** *THE DOCKS* Military appreciation night. Every Fri.
**ROCK THE GLOBE WEEKENDS** *GLOBE TAP BAR & GRILL* Every Fri.
**SEXY FRIDAY** *180 DEGREES* Reggae and Top 40 with Generation IIVEXX & DJ G-Unitt. Every Fri.

## SATURDAY

### ALTERNATIVE

**ETERNAL ARISE** *THE TAPHOUSE* With guests BTR and Atre Este. $5 at the door.
**MARCO CLAVERIA** *JEFFREY'S CAFÉ & WINE BAR* Latin music, $15 at the door.
**MOURNING WOOD** *ON THE ROCKS, 11730 JASPER AVE.* Call 780-482-4767.
**SMART ALEX** *URBAN LOUNGE, 10554 - 82 AVE* Visit urbanlounge.net or call 780-437-7633.
**SUMMER PSYCHEDELIC PARTY** *THE PAWN SHOP* Featuring McGowan Family band, Jesse Dee and Tippy Agogo. Doors at 9 p.m., $5 cover with tye-dye.

### BLUES & ROOTS

**SATURDAY AFTERNOON JAM** *BLUES ON WHYTE* Hosted by Angela Mackenzi, every Sat.
**STYPECHILD** *BLUES ON WHYTE* visit www.bluesonwhyte.ca.

### JAZZ

**MARK SEGGER** *FOUR ROOMS RESTAURANT & LOUNGE* Call 780-426-4767.

## SUNDAY

### ALTERNATIVE

**GERRY AND THE PACEMAKERS** *CENTURY CASINO* reserved seating, doors at 7p.m..
**NICKY TAMS** *RITCHIE UNITED CHURCH* Admission based on donation. All proceeds go to ArtSart. Show starts at 2:30 p.m..

## MONDAY

### ALTERNATIVE

**DJ RUDY ELECTRO** *BUDDY'S* Every Mon.
**ECLECTIC NONSENSE** *BLACK DOG* with Confederacy of Dunces, Dad Rock, TJ Hookah, and Rear Admiral Saunders. Every Mon.
**JIMMY WHIFFEN** *SHERLOCK HOLMES PUB WEM* Live music. No cover.
**MUNCH ON METAL MONDAYS** *NEW CITY LIKWID LOUNGE* Every Mon.

### BLUES & ROOTS

**CARSON COLE** *BLUES ON WHYTE* visit www.bluesonwhyte.ca
**FUNKAFEELA** *BLUES ON WHYTE* visit www.bluesonwhyte.ca

## TUESDAY

### ALTERNATIVE

**DUANE ALLEN** *SHERLOCK HOLMES PUB DOWNTOWN* No cover.
**JIMMY WHIFFEN** *SHERLOCK HOLMES PUB WEM* Live music. @ cover.
**SEETHER** *EDMONTON EVENTS CENTRE* Doors at 8 p.m., no minors. Tickets thru www.ticketmaster.ca or call 780-451-8000.

### BLUES & ROOTS

**CARSON COLE** *BLUES ON WHYTE* visit www.bluesonwhyte.ca

### DJS/CLUB NIGHTS

**DJ ARROWCHASER** *BUDDY'S* Every Tue.
**DJ HOT PHILLY** *RED STAR* Experimental indie rock, hip hop and electro. Every Tue.
**COOL LATIN TUESDAYS** *FUNKY BUDDHA* Dance Lessons. Every Tue.

### JAZZ

**CELCIUS QUARTET** *JEFFREY'S CAFÉ & WINE BAR* $10 at the door.

## WEDNESDAY

### ALTERNATIVE

**JIMMY WHIFFEN** *SHERLOCK HOLMES PUB WEM* Live music. No cover.

### POP & ROCK

**JORDAN COOK** *BLUES ON WHYTE* Doors at 9 p.m..

### BLUES & ROOTS

**CARSON COLE** *BLUES ON WHYTE* visit www.bluesonwhyte.ca

### DJS/CLUB NIGHTS

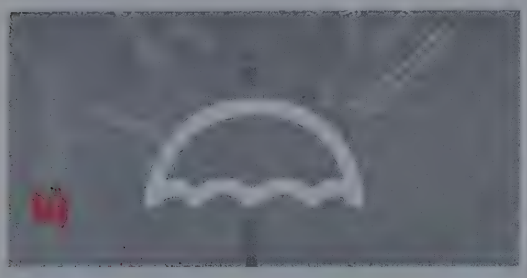
**BEATPARTY WEDNESDAYS** *STOLLI'S* Every Wed.
**FLASHBACK WEDNESDAYS** *THE BANK* Mash-up retro beats Every Wed.
**GLITTER GULCH WEDNESDAYS** *BLACK DOG* with DJ Buster Friendly. Every Wed.
**GUEST DJ** *RED STAR* Every Wed.
**ROCK OUT WITH YER BOX OUT** *NEW CITY* Every Wed.
**WILD CHERRY WEDNESDAYS** *STOLLI'S* with Tripswitch, Rezidnt Funk, Steve Velocity, Fusion. Every Wed.
**WILD STYLE WEDNESDAYS-HIP-HOP** *VELVET UNDERGROUND* Every Wed.

### JAZZ

**HAPRE JAZZ** *JEFFREY'S CAFÉ & WINE BAR* $15 @ the door.

# CONCERTS

**MICHAEL RAULT** *FESTIVAL PLACE* Patio Series with Vissia Sisters, doors at 7:30 p.m., $5 at the door. Visit www.festivalplace.ab.ca or call 780-449-3378.






# VENUE GUIDE

**180 DEGREES RESTAURANT & NIGHTCLUB** *10730 107 AVE. 780-414-0233*
**ARDEN THEATRE** *#5 ST. ANNE ST., ST. ALBERT 780-459-1542*
**THE ARTERY** *9535 JASPER AVE.*
**ATLANTIC TRAP & GRILL** *7704 104 ST. 780-432-4611*
**AVENUE SKATEPARK** *9030 118 AVE. 780-477-2149*
**AXIS CAFÉ** *10349 JASPER AVE. 780-990-0031*
**BACKDRAUGHT PUB** *8307 99 ST. 780-430-9200*
**BAR WILD** *10551 WHYTE AVE. 780-432-0814*
**BELL & COURT PUB** *200-10A MAIN BLVD. SHERWOOD PARK 780-464-1326*
**BLACK DOG** *10425 82 AVE. 780-439-1082*
**BLIND PIG** *#32 ST. ANNE ST., ST. ALBERT 780-418-6332*
**BLUE CHAIR CAFÉ** *9624 76 AVE. 780-989-2861*
**BLUES ON WHYTE** *10329 82 AVE. 780-439-5058*
**B-STREET BAR** *11818 111 AVE. 780-414-0545*
**BUDDY'S** *11725B JASPER AVE. 780-488-7736*
**BUD'S LOUNGE** *CAPILANO MALL, 98 AVE. & 50 ST. 780-469-5588*
**CAFÉ LEVA** *11053 @ AVE. 780-479-5382*
**CAFE BRITT** *1-20 MCLEOD AVE, SPRUCE GROVE 780-962-2511*
**THE CARROT ARTS COFFEEHOUSE** *9351 @ AVE. 780-471-1580*
**CASTLEDOWNS PUB** *16753 100 ST. 780-457-7111*
**CASINO EDMONTON** *7055 ARGYLL RD. 780-463-9467*
**CASINO YELLOWHEAD** *12464 153 ST. 780-424-9467*
**CENTURY CASINO** *13103 FORT RD. 780-643-4000*
**CHIMMY'S** *8304 144 AVE, 780-478-1770*
**CHRISTOPHER'S PARTY PUB** *2021 MILLBOURNE RD. 780-462-6565*
**CLIFF'S PUB & PANTRY** *8214 175 ST. 780-487-8887*
**COCODI** *10160 100A ST. 780-425-1717*
**COAST TO COAST PUB** *5552 CALGARY TRAIL. 780-439-8675*
**CROWN & ANCHOR PUB** *15277 CASTLEDOWNS RD. 780-472-7696*
**CROWN PUB** *10709 109 ST. 780-428-5618*
**OOYLE'S PUB** *2619 151 AVE. 780-473-1961*
**THE DRUID** *11606 JASPER AVE. 780-454-9928*
**DUSTERS PUB** *6402 118 AVE. 780-474-5554*
**ECCO PUB** *9605 66 AVE. 780-435-5050*
**EDDIE SHORTS** *10713 124 ST. 780-453-3663*
**ELEMENT LOUNGE** *10807 106 AVE., 780-420-1530*
**EMPIRE BALLROOM** *WEM, UPPER LEVEL PHASE II, 780-486-9494*
**EMPRESS ALE HOUSE** *9912 82 AVE. 780-758-2754*
**ESMERELDA'S** *THE RAMADA ON KINGSWAY, 11834 KINGSWAY AVE. 780-453-7320*
**EXPRESSIONZ CAFE** *20125 107 AVE. 780-471-9125*
**FESTIVAL PLACE** *100 FESTIVAL WAY, SHERWOOD PARK 780-464-2852*
**FIDDLER'S ROOST** *8906 @ ST. 780-439-9788*
**FILTHY MCNASTYS** *2ND FL., 10511 82 AVE. 780-432-5224*
**FORT GAMING LOUNGE & SPORTS BAR** *13403 FORT RD. 780-406-2916*
**FOUR ROOMS** *137 CITY CENTRE EAST, 780-426-4767*
**FOX PUB** *10125 109 ST. 780-990-0680*
**FRESH START BAKERY & BISTRO** *484 RIVERBEND SQUARE. 780-433-9623*
**FUNKY BUDDHA** *10341 82 AVE. 780-433-9676*
**GAS PUMP** *10160 114 ST. 780-488-4843*
**H2O SPORTS BAR & LOUNGE** *10044 82 AVE. 780-433-5794*
**HALO** *10538 JASPER AVE. 780-423-4256*
**HAWKEYE'S TOO** *10044 102 ST. 780-421-9898*
**HILLTOP PUB** *8220 106 AVE. 780-490-7359*
**HOOLIGANZ PUB** *10704 124 ST. 780-452-1168*
**HULBERT'S** *7601 115 ST. 780-436-1161*
**IVORY CLUB & EBONY LOUNGE** *2940 CALGARY TR. SOUTH, 780-465-6800*
**JEFFREYS CAFÉ & WINE BAR** *9640 142 ST. 780-451-8890*
**JEKYLL & HYDE PUB** *10209 100 AVE. 780-426-5381*
**JET NIGHTCLUB & SPORTS LOUNGE** *9221 34 AVE. 780-466-6552*
**JOHN L. HAAR THEATRE** *10045 155 ST. CENTRE FOR THE ARTS, 780-497-4340*
**J.R. GRILL & BAR** *3901 106 ST. 780-436-4403*
**JUGS PUB** *7450 82 AVE. 780-465-4046*
**JULIAN'S PIANO BAR** *CHATEAU LOUIS, 11727 KINGSWAY AVE. 780-452-7770*
**KEEP IT SIMPLE (KIS) CLUB** *11720 82 ST. 780-471-4705*
**KNIGHTS PUB SOUTH** *3919 105 ST. 780-461-0587*
**LB'S PUB** *23 AKINS DR., ST. ALBERT, 780-460-9100*
**THE LOCKER ROOM** *10209 100 AVE. 780-421-8892*
**MCDOUGALL UNITED CHURCH** *10025 101 ST. 780-428-1818*
**MEGATUNES** *10355 82 AVE, 780-434-6342*
**METRO BILLIARDS** *10250 106 ST. 780-990-0704*
**MOJO'S PLACE** *10115 88 AVE., FORT SASK. 780-992-0505*
**MONA LISA PUB** *9606 118 AVE. 780-477-7752*
**MORANGO'S TEK CAFE** *10118 79 ST. 780-450-9906*
**MURRIETA'S** *10612 82 AVE. 780-438-4100*
**MUTTART HALL** *ALBERTA COLLEGE, 10050 MACDONALD DR. 780-497-5040*
**NAKED CYBER CAFE & ESPRESSO BAR** *10354 JASPER AVE. 780-425-9730*
**NEWCASTLE PUB & GRILL** *6108 90 AVE. 780-490-1999*
**NEW CITY** *10081 JASPER AVE. 780-429-CLUB*
**NIKITA'S** *10162-100A ST. 780-414-0606*
**NORTH GLENORA COMMUNITY LEAGUE** *13535 109A AVE. 780-452-6610*
**O'BYRNES IRISH PUB** *10616 82 AVE. 780-414-6766*
**ON THE ROCKS** *11740 JASPER AVE. 780-482-4767*
**THE OVERDRIVE** *6104 104 ST. 780-439-9485*
**THE PAWN SHOP** *2ND FL., 10551 82 AVE. 780-432-0814*
**PEPPERS** *320 WESTMOUNT CENTRE. 113 AVE. & 135 ST. 780-451-8022*
**PLEASANTVIEW HALL** *10860 57 AVE. 780-434-2870*
**QUEEN ALEXANDRA HALL** *10425 UNIVERSITY AVE. 780-439-9046*
**RAMADA SOUTH** *5359 CALGARY TRAIL 780-434-3431*
**RATT** *7TH FL., SUB, U OF A CAMPUS 780-492-2153*
**RENDEZVOUS** *10108 149 ST. 780-444-1822*
**ROBERT TEGLER STUDENT CENTRE** *7128 ADA BLVD., CONCORDIA CAMPUS 780-479-8481*
**THE ROCK PUB** *#570 ST. ALBERT RD. 780-458-5571*
**ROSARIO'S PUB & KARAOKE CENTRAL** *11715 108 AVE. 780-447-4727*
**ROSE & CROWN PUB** *10235 101 ST. 780-426-7827*
**ROSIE'S BAR & GRILL** *10475 80 AVE. 780-439-7211*
**SNEAKY PETE'S** *12315 118 AVE. 780-451-7770*
**STARLITE ROOM** *10030 102 ST. 780-428-1099*
**ST. BASIL'S CULTURAL CENTRE** *10819 71 AVE. 780-438-6410*
**STEEPS OLD GLENORA** *12411 STONEY PLAIN RD. 780-488-1505*
**STEEPS TEA LOUNGE** *COLLEGE PLAZA, 11116 82 AVE. 780-988-8105*
**STRATHEARN STEAK & PIZZA LOUNGE** *9514 87 ST. 780-465-5478*
**THE STUDIO & MEAD HALL** *10940 166A ST.*
**THE TAPHOUSE** *9020 MCKENNEY AVE. ST. ALBERT. 780-458-0860*
**TEDDY'S PALACE** *11361 JASPER AVE. 780-488-0984*
**TOUCH OF CLASS GAMING ROOM** *CHATEAU LOUIS. 11727 KINGSWAY AVE. 780-452-7770*
**TWILIGHT AFTERHOURS** *10018 105 ST. 780-990-1712*
**URBAN LOUNGE** *10544 WHYTE AVE. 780-437-7699*
**VELVET UNDERGROUND** *10030 102 ST. 780-428-7827*
**WHISTLESTOP LOUNGE** *12416 132 AVE. 780-451-5506*
**WINDSOR BAR AND GRILL** *11712 87 AVE. 780-433-7800*
**WINSPEAR CENTRE** *#4 CHURCHILL SQUARE 780-428-1414*
**WUNDERBAR HOFBRAUHAUS** *8120 101 ST. 780-436-2286*
**XWRECKS** *9303 50 ST. 780-469-8328*
**YARDBIRD SUITE** *10203 86 AVE. 780-432-0428*
**ZUCCHERO CAPPUCCINO BAR** *8336 160 AVE. 780-472-7640*

> WHILE STILLER'S SATIRE CAN GET BROAD TO THE POINT OF TIRESOMENESS, TOM CRUISE IS BOTH EFFORTLESSLY CRASS AND ALMOST DISGUSTINGLY SUAVE.

MOVIE REVIEW · COMEDY + EXPLOSIONS · BY MICHAEL HINGSTON | 631 words

# Full Metal Laughtrack



Iron Man Dons Blackface | Robert Downey Jr. is making fun of pretentious actors, not black people, in *Tropic Thunder*. PHOTO SUPPLIED

**THE FUNNIEST PERFORMANCE IN BEN STILLER'S ACTION COMEDY *TROPIC THUNDER* COMES FROM... TOM CRUISE?**

TROPIC THUNDER
Directed by Ben Stiller. Starring Ben Stiller, Jack Black, Robert Downey Jr., Tom Cruise. Now playing.
★★★★☆

*Tropic Thunder* suffers from some truly awkward timing. If you're looking for a summer popcorn film that's part buddy comedy, part loser coming-of-age story, and part full-on action shootout explosion-fest—and you already saw *Pineapple Express* last week—then the new Hollywood satire from writer/director/star Ben Stiller is undoubtedly the film for you.

Don't get me wrong: it's as solid a comedy as the Seth Rogen film, with a clever script and a smattering of A-level cameos—I just wonder if seeing two extremely similar variations on the same formula so close together will somehow end up cheapening them both.

To hear Stiller tell it, though, *Tropic Thunder* is really a send-up of Hollywood and all its absurdities. On the set of a Vietnam War epic, tensions erupt amongst the core cast members, who are succinctly summed up by exasperated director Damien Cockburn (Steve Coogan) as "prima donnas." The critically acclaimed Method actor (Robert Downey Jr.) keeps upstaging the beefcake action hero (Stiller) by crying real tears. The comic-turned-serious-actor (Jack Black) keeps complaining about the crotch strap on his harness. The rapper-turned-serious-actor, Alpa Chino (Brandon T. Jackson), keeps mentioning his energy drink, Booty Sweat, on camera.

Oh, and a confused crew member (*Pineapple Express*' Danny McBride) accidentally blows up an entire treeline when the cameras aren't rolling, thereby putting the production more than a month behind schedule—even though they've only been shooting for five days.

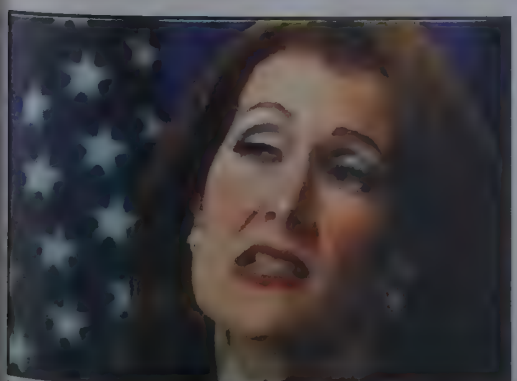
To get his film back on track, Coogan takes the advice of the grizzled veteran (Nick Nolte) who wrote the book the film is based on, and drops the cast in the middle of the real jungle, where, unbeknownst to anyone, a village of mirthless, heavily armed Vietnamese guerrillas sees a bunch of Americans with guns and assume the worst. The actors, meanwhile, think the ensuing gunfire is all part of Coogan's elaborate plan to create the ultimate verite war movie, and spend the rest of the film perpetually in character and oblivious to the real danger all around them, instead mugging for cameras that aren't there.

Admittedly, this isn't a subtle film. There's a great moment in that first jungle scene where Stiller, thinking the bullets and explosions are all artificial, immediately starts overacting, doing unnecessary somersaults and making macho grunting noises for no reason whatsoever. From the Vietnamese perspective, this could be shown as a bizarre confirmation of (and, frankly, a brilliant commentary on) the worst accounts of American military arrogance—but Stiller instead shows the guerrillas with their jaws literally hanging open, stripping the scene of whatever depth it might have had.

That said, there's such a feeling of camaraderie in the cast that it feels somehow mean-spirited to get bogged down in things like, you know, metaphors. (At one point Black grumbles "I fuckin' hate movies," but that's clearly not true of any of the real actors involved.) Stiller and Downey get the majority of screen time—Downey in particular deserves it, as a man so committed to his art that he undergoes major surgery in order to play an African-American soldier—but even the smaller parts get their moments. Jay Baruchel is charming as the awkward rookie actor as well as the much-needed straight man, and McBride exudes the same fraternal redneck spirit that he's already practically trademarked.

> THE RAPPER-TURNED-SERIOUS-ACTOR, ALPA CHINO, KEEPS MENTIONING HIS ENERGY DRINK, BOOTY SWEAT, ON CAMERA.

Then there's Tom Cruise. Tom Cruise is in this movie. He has a pretty substantial role, as a high-strung studio executive, and he may be the best thing in it. While Stiller's satire can get broad to the point of tiresomeness, Cruise is both effortlessly crass and almost disgustingly suave. His character feels the most alive of anyone onscreen, and the satire he embodies lives and breathes as a result—I have no idea where this performance came from, but it's a revelation.



The Woman Who Gave Bush Florida | Oliver Stone's Dubya biopic is coming out later this year, but we'll be surprised if anyone in that movie outdoes Laura Dern's work as Katherine Harris in *Recount*. PHOTO SUPPLIED

## DVD DICTATOR · THE MOVIES YOU MUST BUY THIS TUESDAY

ORPHANAGES!

### Recount

CAST | Kevin Spacey, Tom Wilkinson, Laura Dern, Bob Balaban, Ed Begley Jr., John Hurt

HBO's TV-movie about the behind-the-scenes maneuvering during the 2000 U.S. presidential election and the recounts in Florida is at once fascinating, funny, and almost too painful to revisit. (Arrgh, Warren Christopher, why did you have to be such a pushover?!?) Kevin Spacey gives his best performance in a decade as outgunned Democratic counsel Ron Klain, but the spotlight belongs to Laura Dern's witheringly funny turn as thickly eyeshadowed Florida Secretary of State Katherine Harris.

ODDITIES!

### Miss Pettigrew Lives For A Day

CAST | Frances McDormand, Amy Adams, Ciarán Hinds, Shirley Henderson, Lee Pace

One of the quieter box-office successes of 2008 was this frothy comic treat based on a 1938 novel by Winifred Watson. It gives Frances McDormand gets her best role since *Fargo*, as a prim governess who becomes the social secretary for a flighty, boy-crazy American singer with the delectable name of Delysia Lafosse (the ever-adorable Amy Adams). Fans of Stewart Lemoine's period comedies will find plenty to enjoy here—as will anybody tickled by the idea of sombre Irish actor Ciarán Hinds playing a lingerie designer.

OMAR!

### Gossip Girl: The Complete First Season

CAST | Leighton Meester, Blake Lively, Penn Badgley, Taylor Momsen

Will the show that everyone's talking about but hardly anybody watches become the DVD that everybody writes about but no one rents? Media interest in this teen soap has always been disproportionate to its ratings, but perhaps this DVD release will even that ratio out. You sure get your money's worth: there are 19 episodes here, but enough plotting, scheming, social-climbing, boyfriend-stealing, and scandal-mongering to fuel five seasons of a normal show. XOXO!

VISUAL CULTURE · SHIELD YOUR EYES! | 999 words

# Celebribaby Shower



MY LITTLE EYE LINDSEY ROCK

**COME AND WORSHIP! THIS WEEK'S *PEOPLE* MAGAZINE COVER EMANATES A BLINDING WHITE LIGHT OF PURE CELEBRIDEITY LOVE**

Gracing the "special double issue" of *People* magazine currently on newsstands, it's the Jolie-Pitts—the Brangelinas, if you will. Well, not all of them, just Mom, Dad and their white/biological children.

Angelina looks stunning, natch, in a white nightgown of sorts. She is wearing a minimum of make-up. She's a new mom—the loving glow of motherly love clearly does more than the newest breakthroughs in cosmetics, lighting, or even Photoshopping. Notably, she does not look tired. She is fawning lovingly over her gorgeous-by-default twins, Vivienne Marcheline and Knox Leon.

Over her shoulder, the equally easy-on-the-eyes Brad Pitt looks on adoringly. He is also clad in white. My goodness, but this cover is *white*. It's as though pure love had somehow been translated into vibrant, wearable colour. And the babies are beautiful, let me tell you! Not as beautiful as *my* own daughter as a newborn, mind you, but that's strictly my humble opinion.

Need I even mention that one of the twins is smiling! It must be bliss to be born to Brangelina. Only weeks old and already we have evidence of baby smile perfection. What a life! Let's not forget the other beloved children, either: Shiloh appears in a photo insert on the upper right corner. Also clad in pure-love white, Shiloh is doing her best to hold one of her newest siblings. I assume Maddox, Pax, and Zahara are featured elsewhere in *People*'s exclusive 19-PAGE FAMILY ALBUM! (so exclusive that you have to buy a copy of *People* just to catch a glimpse of them).

There's a theatre troupe in Telluride that has begun spoofing this strange form of "celebrideity" worship by starting up a satirical religion they've dubbed The Church of Celebritology. Psalm 254 ("In Touch") from the Celebritology songbook should give you an idea of their tongue-in-cheek tone: "The King and Queen/Sweet Brangeline/As prophesized in *Us* magazine/Shall dress your children with style and sense/And fame is their inheritance/And I want to know—what are the Celebribabies wearing today?" Allow me to refresh your memory: they wear crisp white love, because celebrideities never, ever have to deal with messy children.

Speaking of which, let's not forget that Aug. 6 was darling Maddox's seventh birthday! I think he needs a shout-out. Happy birthday, li'l buddy!

The Jolie-Pitts sold their "first look" photos to *People* in the U.S. and Canada, as well as to *Hello!* in the U.K. for a reported $15 million (U.S.). They previously sold baby photos of their first biological child, Shiloh, for more than $4 million (U.S.), which the couple promptly and conscientiously donated to various African charities.

If I were Angelina Jolie, I think I would probably do the same. If dozens of cameramen were following *me* to buy diapers at the bodega, I might decide to sell my perfect newborn's photo to some glossy rag as well. Don't get me wrong: I have no doubt the substantial fortune made this go around will be put to good use. I don't balk at the asking price; I balk at the *offer*.

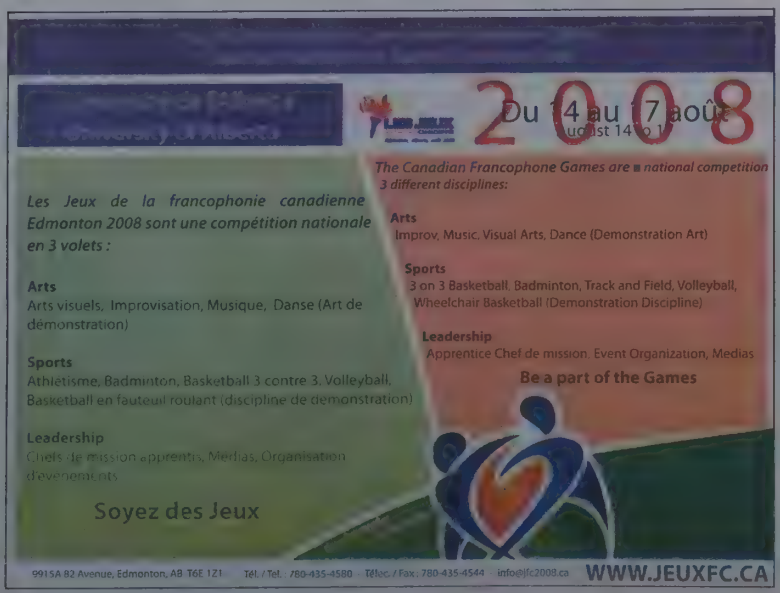
Who, aside from A- to Z-list celebrities, get to show off their (supposedly) superior babies this way? No one made me this kind of lucrative offer when my daughter was born! Why, I couldn't even afford a modest birth announcement in the *Edmonton Journal*.

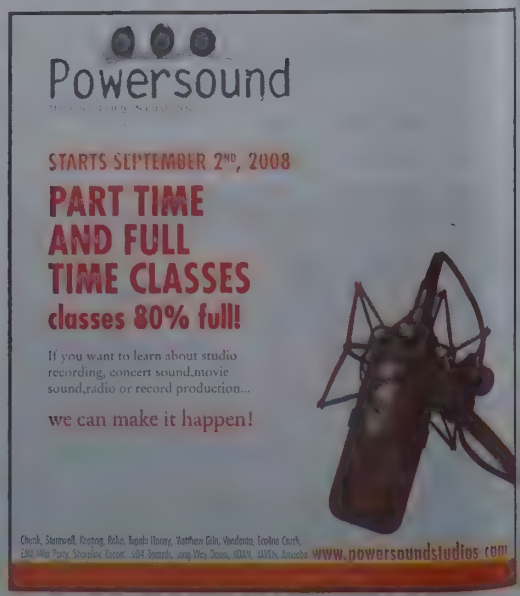
Meanwhile, thanks to modern technology, celebrities can now be overexposed almost instantaneously. I didn't even have to buy my own copy of *People* to see the Brangelina babies; I could simply stay at home (not dressed in white) and Google the cover. Voilà! The world's newest celebribabies are lovely, softly smiling in all their pure white love glory, all watched over, as my favourite poet Richard Brautigan once put it, by machines of loving grace.

> "THE KING AND QUEEN/SWEET BRANGELINE/AS PROPHESIZED IN *US* MAGAZINE/SHALL DRESS YOUR CHILDREN WITH STYLE AND SENSE/AND FAME IS THEIR INHERITANCE/AND I WANT TO KNOW—WHAT ARE THE CELEBRIBABIES WEARING TODAY?"




Life's Rich, Plodding Pageant | Cate Blanchett's cheekbones star in this movie. PHOTO SUPPLIED

MOVIE PREVIEW · COLD ENCHANTMENTS! · BY PAUL MATWYCHUK | 1,532 words

# The Wonderful, Wonderful World Of Winnipeg

**GUY MADDIN SLEEPWALKS HIS WAY THROUGH A HOMETOWN DREAMSCAPE IN THE ONE-OF-A-KIND DOC *MY WINNIPEG***

MY WINNIPEG
Directed by Guy Maddin. Narrated by Guy Maddin. Starring Ann Savage, Darcy Fehr. Opens Fri, Aug 15.
★★★★★

Guy Maddin liked to tell interviewers that his autobiographical 2007 film *Brand Upon the Brain!* was "96 per cent literally true." The breakdown of his latest epic, a delirious exercise in hometown pride called *My Winnipeg* is more complicated: "The movie's about one-third fact, one-third legend—which, if you think about it, is truer than true in many ways—and one-third just honest lamentation. It's all various species of honesty, but I don't think there are any real whoppers in it."

Still, anyone who's been to Winnipeg may have a hard time recognizing any traces of that often prosaic city within Maddin's version of it. The Winnipeg of *My Winnipeg* is a city whose nighttime streets are choked with sleepwalkers, all of them carrying the keys to their old houses and apartments (according to Maddin, a city ordinance requires those dwellings' new residents to let them in); a city whose former mayor used to preside over sleazy "man pageants," male beauty contests whose winners would be rewarded with plum jobs at City Hall; a city where a herd of runaway horses once drowned in the icy river, and remained there, their frozen heads dotting the landscape, for the rest of the winter; and where for years, the most popular TV show was the locally produced *LedgeMan!*, a daily drama in which the same young man would walk out onto a building ledge, threatening to jump off, only to be talked back inside by his mother.

But My Winnipeg is also the story of Maddin's home life—especially his relationship with his domineering mother, a figure moviegoers previously encountered in *Cowards Bend the Knee* and *Brand Upon the Brain!* (and who's played here, in a casting coup, by Ann Savage, the star of Edgar G. Ulmer's 1945 cult noir *Detour*). One of the film's funniest running gags consists of Maddin's attempts to exorcise his own childhood traumas by hiring actors to recreate key events from his past. Only then, Maddin tells us in his hilariously overheated narration, can he be free of Winnipeg's hold on him. "Maybe I can film my way out of here!" he says. "This time I'm leaving for good—*again*!"

The always genial Maddin spoke to *SEE* about *My Winnipeg* last week. He's still in Winnipeg.

***SEE Magazine:*** This seems like the kind of movie where the most outrageous claims will turn out actually to be true.

**Guy Maddin:** Yeah. No one believes that "If Day" [a phony Nazi invasion of Winnipeg staged by the Rotary Club as a stunt to sell war bonds] happened, for instance. And it was completely forgotten immediately afterward. It's very analogous to Orson Welles' *War of the Worlds* broadcast, in which as legend would have it, thousands of listeners flew into a panic—got into car accidents, committed suicide—because they feared the Martians had landed. It became part of American myth. But Canadians are so timid about self-mythologizing that they didn't even bother talking about the If Day invasion.

***SEE:*** The film stands out from your other work in that it has this very tactile, emotional component that breaks through the stylized visuals and the sometimes arch language of the narration. In the section about the demolition of the Winnipeg Arena and the building of the MTS Centre, for instance, your anger is really palpable.

**GM:** Yeah—now that I've shouted it out, I'm not so angry anymore, and my anger has been replaced by my usual resignation. I guess the advantage of ranting about this stuff in the context of a movie is that there's nobody around to interrupt me. But I was genuinely upset about the arena getting torn down. And I don't trust people who run for city council anyway—the job pays so poorly, I always figure the people there aren't in it to help the city, but to help themselves get some sort of subdivision zoned so they can make a million dollars off of it. All these people seem to walk away from these poor-paying jobs a whole lot wealthier than they were when they got them. I don't like it. I'm wary of every one of their decisions. Every one of them!



**All The Pretty Horses** | Lovers take a romantic stroll amidst their city's frozen equine corpses in Guy Maddin's *My Winnipeg*. PHOTO SUPPLIED

***SEE:*** What is your level of celebrity in Winnipeg?

**GM:** I'd say about a Grade D. I can get my late DVD rental fees forgiven and occasionally a free coffee at a local café, but that's about it. It's not bad. It's a comfortable level of celebrity. A movie director's picture doesn't appear in the paper very often. Although we got a great turnout when we showed the film in Winnipeg and I narrated it live.

***SEE:*** Did you learn anything about performing your own writing from watching the screenings of *Brand Upon the Brain!*, where people like Isabella Rossellini and Eli Wallach would do live narration?

**GM:** Yeah, I learned that unless you embrace the melodrama unashamedly, you're going to die onstage. The stuff is meant to be florid and hypnotic—it's got to be dialed up to 11, whatever the emotion is. I'm not Bob Newhart; I have to be more of a 19th-century melodramatist.

***SEE:*** Do people ever get choked up at this movie? I was kind of surprised to find myself feeling genuinely moved by the sequence near the end where you imagine "Citizen Girl" magically restoring the city to its former glory and undoing the damage of history.

**"ALL THESE CITY COUNCILLORS SEEM TO WALK AWAY FROM THESE POOR-PAYING JOBS A WHOLE LOT WEALTHIER THAN THEY WERE THEN THEY GOT THEM. I DON'T LIKE IT. I'M WARY OF EVERY ONE OF THEIR DECISIONS. EVERY ONE OF THEM!"**

**GM:** You know, every now and then, someone will admit that their eyes sort of misted over during the film. They won't say where—they'll just say "the end"—so maybe they mean there. That was always a goal of mine, to choke people up.

***SEE:*** Well, speaking of tearjerkers, one of the films that *My Winnipeg* strongly reminded me of is *It's a Wonderful Life*—both films really tap into this idea of a hero who tries as hard as he can to leave his hometown but can never quite break free. It's such a potent theme. I assume that's something that you've struggled with in your own life as well.

**GM:** [*Sighs.*] Yeah, yeah... although Jimmy Stewart was trying a lot harder than I did. I always felt I should be trying harder, and as I was making this movie, I realized I should have been trying harder 20 years earlier—which is why I put a younger "Guy Maddin" into the movie. *It's a Wonderful Life* is one of my favourite movies. God, it's potent. And it says so much about home and family and the things that make a home. I could never do something as good as *It's a Wonderful Life*, but it was nice to try.

***SEE:*** I have to ask about the casting of Ann Savage as your mother. Where did that inspiration come from?

**GM:** Well, she's always been a favourite of mine. *Detour* is my favourite and the most famous Poverty Row film ever made, and I'm a Poverty Row filmmaker myself. And she's the most fearsome femme fatale in film noir history. And so when I was looking for someone to play my mother, I needed someone to be a real force of nature—not just *a* mother, but *the* mother. Really, only Ann Savage or Bette Davis could play such a thing, and I remember reading that Bette Davis was scared of Ann Savage! So I figured I'd better go for Ann Savage! I remember, I was lamenting to a friend in L.A. that I couldn't have Ann Savage because I assumed she was dead—and he told me that he'd had her at his wedding and gave me her phone number. It took me two or three months, but I talked her out of retirement.

***SEE:*** Is that fearsome quality something she puts on for the camera, or is she a tough cookie in real life too?

**GM:** Oh, she's a tough cookie. She talks like a film noir broad, even at 87. She's spitting rivets the whole time. She's really lovable, but she's a tough broad.

***SEE:*** The DVD of *Brand Upon the Brain!* has also come out this week as part of the Criterion Collection. That's got to be a thrill for any director.

**GM:** It *is* a real thrill. I think the film stands a good chance of being seen by more people now, just because people trust Criterion. And they did a really great job of packaging it—I have my own copy already, and it looks beautiful. In lieu of a director's commentary, they decided to make a documentary of interviews with me and my collaborators. I felt a little conflicted because I'm very loyal to my other distributors, like Zeitgeist, but Criterion was very generous—they made a point in the interviews and in Dennis Lim's essay in the booklet to make sure my other titles got interesting-sounding mentions. Very classy. I got to visit them when I was in L.A. recently. At the end of the tour, they let you visit a room called "The Closet" where all their DVDs are, and you just take a big bag and fill it up with Criterion discs. The Closet was my favourite part.

***SEE:*** Which discs did you snap up?

**GM:** Oh, too many to count!







MOVIE REVIEW · **DUBIOUS DOC** · BY PAUL MATWYCHUK | 675 words

# Why Must I Be A Teenager On Camera?



**Mean Girls On Film** | Warsaw High queen bee Megan Krizmanich plots more mischief in *American Teen*. PHOTO SUPPLIED

**NANETTE BURSTEIN TRIES TO TURN *THE BREAKFAST CLUB* INTO A DOCUMENTARY IN *AMERICAN TEEN***

**AMERICAN TEEN**
Directed by Nanette Burstein. Opens Fri, Aug 15.
★★☆☆☆

I've always tried to avoid laying down absolute rules when it comes to movies—or penalizing filmmakers who go ahead and break them. Every genre of cinema, from comedy to action to noir to documentary, is elastic; in fact, it's practically the duty of any ambitious filmmaker to see how much they can get away with, to turn genre rules upside-down.

And so my problem with Nanette Burstein's new film *American Teen*, a documentary about a year in the life of five kids attending Warsaw Community High School in Warsaw, Indiana, isn't that it indulges in so many techniques that are usually reserved for fiction films—slick, highly manipulative editing, a wall-to-wall pop soundtrack, what appear to be scripted voiceovers, and several animated dream sequences. (I can hear Frederick Wiseman's head exploding already.) No, my problem is that Burstein's use of all these techniques is so banal and just plain patronizing.

For instance, when Jake, a shy, pimply, videogame-playing band geek dreams about getting a girlfriend, Burstein illustrates his fantasy with a computer-animated sequence in which Jake becomes... sigh... the hero of his own *World of Warcraft* style videogame. Aspiring basketball star Colin is shown running around the stars and shooting hoops in outer space, while moody Hannah becomes a stop-motion doll looking at her reflection in a cracked mirror and wandering around a cobwebby basement straight out of a Korn video. The images in these dream sequences aren't surprising, revelatory, funny, or even all that beautiful—they're just empty visual padding, like the cheesy "music videos" that lead into the commercials on *American Idol*.

The only dream sequence with some subversive kick is the one about Megan, a self-described "popular girl" whose big goal is getting accepted into Notre Dame, her father's alma mater. As Megan rhapsodizes about the wonders of Notre Dame and the "better quality of people" who attend classes there, we see a blonde girl, as generic and faceless as a figure in a *USA Today* infographic, floating slowly through the campus gates and taking her place within a sea of hundreds of equally anonymous figures in an ecstasy of conformity.

You'd almost feel a twinge of pathos at her naive teenage dreams if it weren't for all the horrible, horrible things you see this girl do earlier this movie: make vicious prank calls to a female classmate who's had naked pictures of herself forwarded throughout the entire school; spray-paint "FAG" on the home of a rival student; and barely get punished for any of it. It says something about the level of trust Burstein established with her subjects that Megan and her clique did all of this stuff on-camera—I can't imagine the evil shit she was up to when Burstein's crew was elsewhere. (During the senior prom, you half-expect to see her backstage with a rope and a bucket of pig's blood.)

Much more sympathetic are Colin, whose future depends on his ability to land a basketball scholarship, and Hannah, a would-be filmmaker whose classmates regard her as a weird, arty outsider even though she's smart, funny, creative, and looks like Julia Stiles. The most compelling scenes in *American Teen* are the ones where Colin and Hannah grapple with their parents over their desire to leave Warsaw and go to college. Hannah's ability to believe in her dreams even after her manic-depressive mother tells her point blank, "You're not special," is genuinely inspiring. (As is a post-script that shows Jake's acne finally cleared up.)

But *American Teen* still feels like the dumbed-down version of the film that Burstein could have made instead. Somewhere in those hundreds of hours of footage she shot there surely must be a more complicated, nuanced depiction of this high school's class system, more footage of interesting peripheral figures like Colin's black friend and Hannah's gay friend, a film with more on its mind than 20-year-old memories of *The Breakfast Club* (which *American Teen* explicitly refers to in its ad campaign). A documentary version of *Ferris Bueller's Day Off*, on the other hand, maybe directed by Ross McElwee—*that* I want to see!

MOVIE REVIEW · **BARDEM IN THE BEDROOM** · BY NICOLA SIMPSON KHULLAR | 514 words

# El Amor De Las Neuroticas

**WOODY ALLEN WHISKS SCARLETT JOHANSSON OFF TO SEXY, SEXY SPAIN IN *VICKY CRISTINA BARCELONA***

**VICKY CRISTINA BARCELONA**
Directed by Woody Allen. Starring Scarlett Johansson, Javier Bardem, Rebecca Hall, Penélope Cruz. Opens Fri, Aug 15.
★★★☆☆

Vicky doesn't know what she wants. Cristina knows what she doesn't want. Barcelona doesn't want either of them to go home happy. There you go. You've seen the movie.

*Vicky Cristina Barcelona* is the latest film from Woody Allen (although the trailer does its best to hide that fact). It's the story of Vicky (Rebecca Hall) and Cristina (Scarlett Johansson), who are spending the summer in Barcelona at the posh home of rich family friends. Vicky is researching her Master's thesis on "Catalan cultural identity" and Cristina wants to figure out what do after completing the 12-minute film she spent the last year working on. Getting the picture here? Curious, hot, WASPy turistas looking for a "counter-intuitive love."

Unfortunately, everything gets turned upside down when they meet Juan Antonio (Javier Bardem), a painter and, as Vicky describes him, "a charmingly candid wife-beater." It gets even more complicated when the wife, Maria Elena (Penélope Cruz) re-enters the picture.

Johansson gives her usual slightly ethereal sex-kitten performance, and Rebecca Hall does a lot of wide-eyed nervous tittering, especially around insipidly upwardly mobile fiancé Doug (Chris Messina). The worst thing that I can say about her performance is that I spent most of the movie thinking she was Rachel McAdams. Javier Bardem wanders through the movie acting like I pretty much expect he does in real life—all bedroom eyes and slouchy intensity. And Cruz once again proves that she can only act in the Spanish (or Catalan) language.

There's no getting around the fact that this is a talky movie. No action, no big stunts. In fact, if you're not fluent in English with at least a B.A., you might not get it. You know you're in a Woody Allen movie when one character protests, "Let's not get into one of those turgid categorical imperative arguments!"

This could be another insipid chick flick, but Allen manages to inject some meaningful thought and discussion into the movie (as he usually does). He seems to be enjoying his expatriate status (although he's returning to New York for next year's *Whatever Works*). This is his fourth picture in a row to be filmed outside the U.S.—in this case, glorious Barcelona. The Catalan capital rightfully gets title billing here. Damn, it's gorgeous, despite the haze that sits over the city. Beats the *mierda* out of Madrid. This is not the Olympics Barcelona, or even Whit Stillman's. Okay, it's pretty close to Whit Stillman's. It's full of confused white bourgeois Americans living *la vida loca* and keeping secrets, in any case.

It's easy to see why anyone would be attracted to Hall and Johansson, but I have to admit that Bardem's Latin lover bit leaves me a little cold. But *Vicky Cristina Barcelona* is really more of a love letter to Spain instead of the erotic meanderings of rich twentysomethings that it wants to be. So just accept it as that, admit that Woody Allen isn't that much of a hack, and enjoy it as pseudo-intellectual cotton candy.

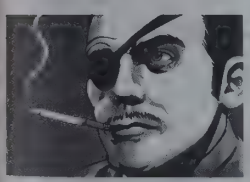
But don't forget to pronounce it "Bar-tha-lona" when you call the travel agent.



**Chigurh Shack |** Scarlett Johansson expresses relief that Javier Bardem has changed his hairdo in *Vicky Cristina Barcelona*. PHOTO SUPPLIED

ONLINE MOVIES · **MENSA MURDER MYSTERY** | 450 words

# Wittgenstein Meets Hitchcock



FREEDOM OF CHOICE: G.H. LEWMER
**IF YOU LIKED *NORTH BY NORTHWEST* BUT WISHED IT HAD MORE PHILOSOPHY IN IT, *THE OXFORD MURDERS* IS THE FILM FOR YOU**

The tragedy that bedevils movies in the year of 2008 is not that of quality but that of accessibility. There may be more than 150 screens in the Edmonton area, but on any given night (especially in the blockbuster-choked summer months) you'll only be able to choose from a dozen mostly mediocre titles at best. Thankfully, with DVD and especially the internet one can (almost) see anything at any time; what's missing, though, is the ability to collectively dream and explore cultures, ideas, and stories in an objective public forum that isn't controlled by monolithic studios.

Take a movie like *The Oxford Murders*. You would think a film starring Elijah Wood, John Hurt, and Leonor Watling, with an ingenious Hitchcockian thriller plot written by Argentinean mathematician Guillermo Martinez, and direction of Spanish genre specialist Alex de la Iglesia would be a natural at Silver City. (People love movies written by mathematicians, right?) In any case, all we get there are guys in tights killing people.

But let's accentuate the positive. *The Oxford Murders* is a sophisticated romp that combines thrills, romance, ideas, and style within the context of a metaphysical film noir that could have easily starred Jimmy Stewart, Eva Marie Saint, and Claude Rains had it been made 50 years earlier. Elijah Wood plays a visiting ugly American student at Oxford who becomes obsessed with John Hurt, a professor who happens to be the British authority on mathematical logical series. When Hurt and Wood, seemingly by chance, both stumble upon a murder scene on campus, consequences both logical (and illogical) quickly ensue. I'd say more, but to reveal any further details would take away from the enormous surprises and fun this film has in store for the viewer. (And how many movies from this millennium could honestly be called both surprising and fun?)

**WATCH *THE OXFORD MURDERS* ONLINE AT WWW.VIDEO.GOOGLE.CA.**

The script is intelligent and thought-provoking but never ponderous and, thanks to de la Iglesia's direction, always stylish. It's the rare filmmaker who can incorporate philosophical debates about Wittgenstein, Pythagoras, and the Taniyama Conjecture into a plot full of *North by Northwest* chase sequences and carnal sexuality. Criminally, de la Iglesia is virtually unknown in North America—although a small group of Edmontonians may have caught his previous film, the darkly comic *Perfect Crime*, during its brief run at Metro Cinema. (Think of a masala of Frank Tashlin, Dario Argento, and Luis Buñuel during his '50s Mexican period.)

In *The Oxford Murders*, de la Iglesia pulls out all the stops with invisibly complex long takes, stunning lateral tracking, and an ending that leaves you thinking and wanting more.

Do yourself a favour and see this movie. It's a fantastic reminder of how much fun movies can be without having to pander to fanboy fantasies.


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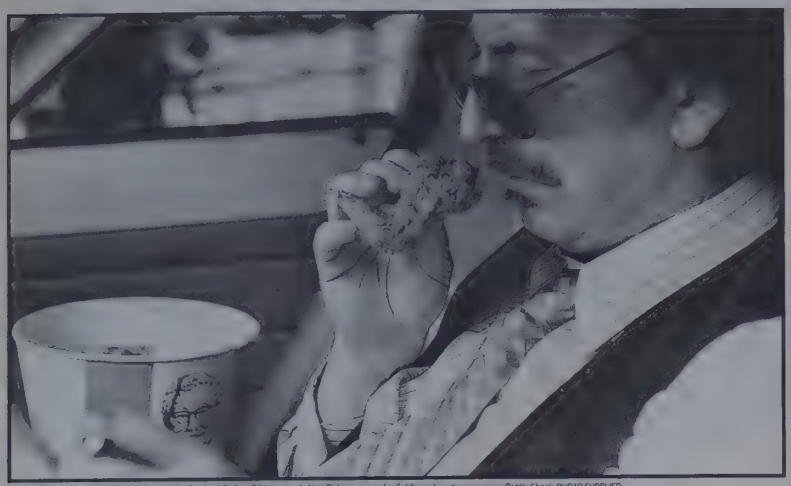



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MOVIE REVIEW · VINICULTURE · BY RAMIN OSTAD | 457 words

# Less Than Intoxicating



**What Wine Goes With Eleven Secret Herbs And Spices? |** Wine snob Alan Rickman samples California's native cuisine in *Bottle Shock*. PHOTO SUPPLIED

**THE DULL VINEYARD COMEDY *BOTTLE SHOCK* CAUSES OUR WINE-HATING CRITIC TO VENT HIS WRATH AT GRAPES**

BOTTLE SHOCK

Directed by Randall Miller. Starring Bill Pullman, Alan Rickman, Chris Pine, Rachael Taylor, Freddy Rodriguez. Opens Fri, Aug 15.

★☆☆☆☆

At the risk of looking like a philistine, I have to admit that I've always found the taste of wine to be somewhat overbearing. But that's nothing compared to *Bottle Shock* (based loosely on the true story of a California winery that won a prestigious French tasting contest in 1976), a film whose passion for wine is so heavy-handed, you'd think it was the return of Coke Classic.

The film stars Alan Rickman as Steve Spurrier, a British wine connoisseur and owner of a Parisian wine shop whose sole client is American expat Maurice (the always funny Dennis Farina), who informs Steve that California will soon make wine that rivals anything the French have ever produced. Incredulous, Spurrier decides to give his shop some good PR by organizing a blind taste test pitting French wine against the Californian upstarts.

Spurrier travels to California, where he meets Jim (Bill Pullman), who owns and runs his Napa winery, Chateau Montelena, like a perfectionist farmer, giving up his well-paying job in his quest to create the perfect Chardonnay. Jim, his son Bo (Chris Pine), his loyal farmhand Gustavo (Freddy Rodriguez), and their comely intern Sam (Rachael Taylor) help Spurrier travel the valley, selecting wines to take back to France for the suspenseful conclusion—or what would have been a suspenseful conclusion had this not been a film about a true historical event.

*Bottle Shock* can't decide if it wants to be a pompous arthouse movie or a campy comedy about the '70s with wine taking the place of cocaine. Writer/director Randall Miller travels uncertainly between these two polar modes: one moment we're watching lowbrow sex gags worthy of *Eurotrip* (as when Sam hails a cop car by flashing her breasts—which the audience doesn't even get to see), and the next moment, the actors are uttering pretentious dialogue about the soul of a perfect wine. Hearing Rickman compare the smell of a fresh wine to the smell of childbirth as the camera floats over the Napa Valley is something you just don't forget, though I would gladly pay for the concussion that would allow it.

Even more forgettable is the go-nowhere love triangle between Bo, Gustavo, and Sam, which feels like padding—strange, since the triumphant moment that inspired the film and which should have been its most important scene lasts all of five minutes and has all the impact of a feather.

*Bottle Shock* is a boring film that tries hard to make use of too little material. Compared to something like *Sideways*, which makes an effort to show the strange, prickly subculture of wine connoisseurs, Miller's affair is a waste of time that would be better spent at home with a nice glass of Chardonnay.

Or, if you're like me, at the bar with a pint of Guinness.

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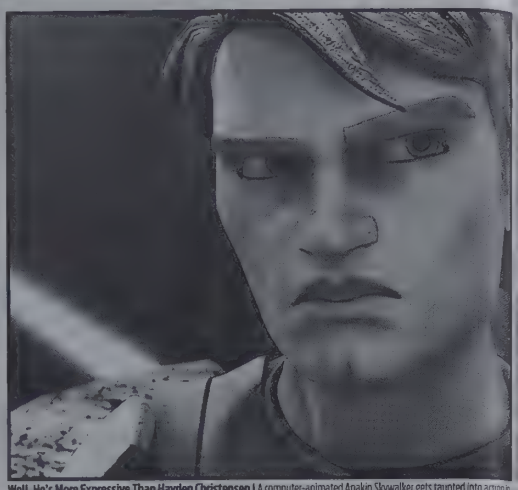
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MOVIE REVIEW · SAVE ME, OBI-WAN! · BY RAMIN OSTAD | 455 words

# Like Darth Warmed Over



**Well, He's More Expressive Than Hayden Christensen |** A computer-animated Anakin Skywalker gets taunted into action in *Star Wars: The Clone Wars*. IMAGE SUPPLIED

**DON'T GET YOUR HOPES UP, *STAR WARS* FANS: *THE CLONE WARS* CONTINUES GEORGE LUCAS' SLIDE INTO MEDIOCRITY**

STAR WARS: THE CLONE WARS

Directed by Dave Filoni. Featuring the voices of Matt Lanter, Ashley Eckstein, and James Arnold Taylor. Opens Fri, Aug 15.

★★☆☆☆

If the rabid fans of the original *Star Wars* trilogy thought Jar Jar Binks was an atrocity, they're going to have a field day with a cross-dressing Hutt with a Louisiana accent.

That's the type of insanity you can expect from George Lucas' newest expansion of the *Star Wars* franchise, the animated feature *Star Wars: The Clone Wars*—not to be confused with the animated television miniseries of the same name, or the forthcoming animated series that will be its progeny.

The film is, in fact, an extension of the miniseries' story. Sometime during the war with the Trade Federation, Jabba the Hutt's son gets kidnapped, and Jabba petitions the Jedi to find his gelatinous offspring and bring him back home. The Jedi only agree to help the mercurial slug because the Republic wants to use Hutt-controlled space to move their troops against the Trade Federation's army. Eventual Sith Lord Anakin Skywalker is charged with saving the child, but he's also forced to deal with training a new and reckless Padawan named Ahsoka.

*Clone Wars* is obviously aimed at a younger audience, and it only suffers for it. Besides leaving the question of how Jabba the Hutt even fornicates unanswered, the story plays out like the worst buddy-cop flick you've ever seen, with guns replaced by lightsabres. Ahsoka constantly refers to Anakin as "Skyguy" while he nicknames her "Snips"—since she's so snippy, you see. It's not until you meet Jabba's transvestite uncle that the film generates any real emotion, and it's definitely not the pleasant kind. Newcomers to the *Clone Wars* saga will also be confused by references to characters and events from the animated series.

The film is Lucasfilm's first venture into CGI animation, and it's surprisingly subpar—especially with George Lucas producing. I'm not demanding that every computer-animated film be *Wall • E*, but come on! Even *Toy Story* had smoother animation than *Clone Wars* does. The characters are as wooden and lifeless as the voice talent behind them—honestly. Anakin and Ahsoka appear to have been carved out of tree trunks—and they flop about the screen like marionettes. Anyone going into this film with the hopes of witnessing another awesome lightsabre duel will be disappointed when they see fight scenes that are less fluid than something shot in stop-motion.

**I'M NOT DEMANDING THAT EVERY COMPUTER-ANIMATED FILM BE *WALL•E*, BUT COME ON! EVEN *TOY STORY* HAD SMOOTHER ANIMATION THAN *CLONE WARS*!**

I'm not sure why *Clone Wars* was even made into a feature-length film, aside from the obvious monetary reasons. It felt like no care was taken to make these characters and events feel real or important to the *Star Wars* canon—no lessons are learned, no issues are resolved, and even diehard fans of the franchise are going to have a hard time stomaching the adventures of Skyguy and Snips.

# MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES

## OPENING THIS WEEK

### AMERICAN TEEN

*The Kid Stays in the Picture* co-director Nanette Burstein's slickly produced documentary about a year in the life of five ordinary teenagers attending Warsaw Community High School in Warsaw, Indiana.

### BOTTLE SHOCK

Alan Rickman, Chris Pine, Bill Pullman, Rachael Taylor, and Eliza Dushku star in *The Sixth Man* director Randall Miller's comedy/drama, loosely based on the so-called "Judgment of Paris," a 1976 competition in which California vintners unexpectedly triumphed over their highly favoured French counterparts in a blind taste test.

### MIRRORS

Kiefer Sutherland, Paula Patton, Cameron Bovce, and Amy Smart star in *High Tension* director Alexandre Aja's horror movie about an ex-cop whose family is menaced by malevolent forces who use mirrors as a gateway from their dimension to ours.

### MY WINNIPEG

Ann Savage and Darcy Fehr star in *Brand Upon the Brain!* writer/director Guy Maddin's delirious autobiographical "docu-fantasia," which interweaves outrageous tales about the history of Maddin's Winnipeg hometown with recreations of key events from his own childhood.

### ROYAL WEDDING

*Fred* Astaire, Jane Powell, Peter Lawford, and Keenan Wynn star in *Singin' in the Rain* director Stanley Donen's 1951 musical about brother-and-sister dancers who are each distracted by love while in England to perform at Queen Elizabeth's wedding festivities. *Royal Alberta Museum: Mon, Aug. 18 (8 p.m.)*

### STAR WARS: THE CLONE WARS

Director Dave Filoni's animated *Star Wars* geekgasm, in which Jedi knights Anakin Skywalker and Obi-Wan Kenobi are called upon to investigate the kidnapping of Jabba the Hutt's son by a group of renegades.

### TROPIC THUNDER

Ben Stiller (who also directed and co-wrote the screenplay), Jack Black, Robert Downey Jr., Steve Coogan, and Nick Nolte star in this testosterone-fueled comedy about a group of spoiled Hollywood actors who wander into an actual life-threatening situation while shooting a Vietnam War epic.

### VICKY CRISTINA BARCELONA

Scarlett Johansson, Javier Bardem, Rebecca Hall, and Penélope Cruz star in *Match Point* writer/director Woody Allen's romantic comedy about two American girls on vacation in Spain who both fall in love with a handsome painter, only to have his volatile ex-wife reenter the picture.

## ALSO PLAYING

### THE DARK KNIGHT

Muddled theme, incoherent action sequences, anticlimactic screenplay, ridiculous Batvoice... none of these flaws seem to matter to the fanboys, who've already declared it a masterpiece. And despite its flaws, it's still an impressive piece of work, with a richness of character and incident that most comic-book movies never even attempt.

★★★★☆



**Me And My Shatter** | Kiefer Sutherland reflects on his poor choice in film projects in *Mirrors*. PHOTO SUPPLIED

### HANCOCK

This superhero satire has been sold and marketed like another Will Smith mass-audience blockbuster, but its dark tone and abrupt plot reversals will only appeal to a handful of moviegoers. Will you be one of them? We sure were, despite its flaws.

★★★★☆

### HELLBOY II: THE GOLDEN ARMY

Guillermo del Toro is second to none when it comes to designing monsters and otherworldly creatures, but he's more erratic when it comes to dialogue and pace. His flaws and his strengths are both on display in this one, with the flaws ultimately gaining the upper hand.

★★½☆☆

### JOURNEY TO THE CENTER OF THE EARTH

Rotten to the core? No, not really. In fact, the worst thing you can say about this old-fashioned, kid-friendly 3D adventure is that's it's merely pleasant and forgettable.

★★☆☆☆

### KUNG FU PANDA

Jack Black: you are hereby forgiven for *Shark Tale*. This animated underdog (underbear?) adventure is predictable, sure, but full of playful fight scenes, great visuals, and obvious affection for the conventions of the martial-arts genre.

★★★★☆

### MAMMA MIA!

A deliberately tacky, amateurish big-screen version of the ABBA stage musical. Film-critic Napoleons: meet your "Waterloo."

★☆☆☆☆

### THE MUMMY: TOMB OF THE DRAGON EMPEROR

A classic case of diminishing, CGI-enhanced returns. This is one *Mummy* I'd like to forget—a MILF, if you will. (Go ahead, groan away—I'm the one who had to sit through it.)

★½☆☆☆

### PINEAPPLE EXPRESS

The Judd Apatow comedy factory pulls out of its tailspin with this unlikely blend of stoner humour and high-octane action. Co-writer Seth Rogen is his usual affably shaggy self, but the real revelation is James Franco, who's spot-on hilarious as Rogen's heavy-lidded pot dealer.

★★★★☆

### THE SISTERHOOD OF THE TRAVELING PANTS 2

Weirdly, the pair of magical, curve-conforming voodoo jeans of the title barely figure into the sequel. Instead, we get more wholesome but dull adventures and *Chicken Soup for the Teenage Soul* morals. No zip here.

★½☆☆☆

### STEP BROTHERS

Will Ferrell and John C. Reilly may well be the Hope and Crosby of our age—that is, if Hope and Crosby were two pudgy men beating the snot out of each other for 90 minutes straight.

★★★☆☆

### SWING VOTE

It's ironic: this toothless, muddle-headed political "satire" about a presidential election that winds up riding on one man's vote feels as if it's been as watered-down and focus-grouped-to-death as most political campaigns.

★½☆☆☆

### WALL-E

Tremendous even by Pixar's impossibly high standards. Just don't let it fool you into renting the movie version of *Hello, Dolly!*—that movie is truly terrible.

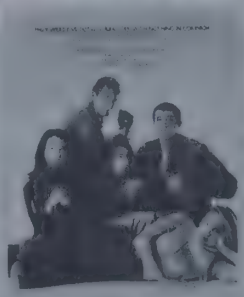
★★★★½

### WANTED

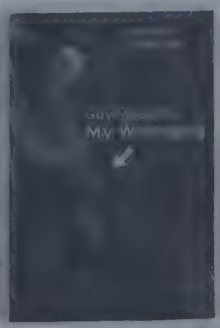
Shallow, flashy, and kind of morally reprehensible. But Angelina Jolie is always fun to watch when she's in slinky-maneater mode, and so we'll give this one a summer pass.

★★★☆☆


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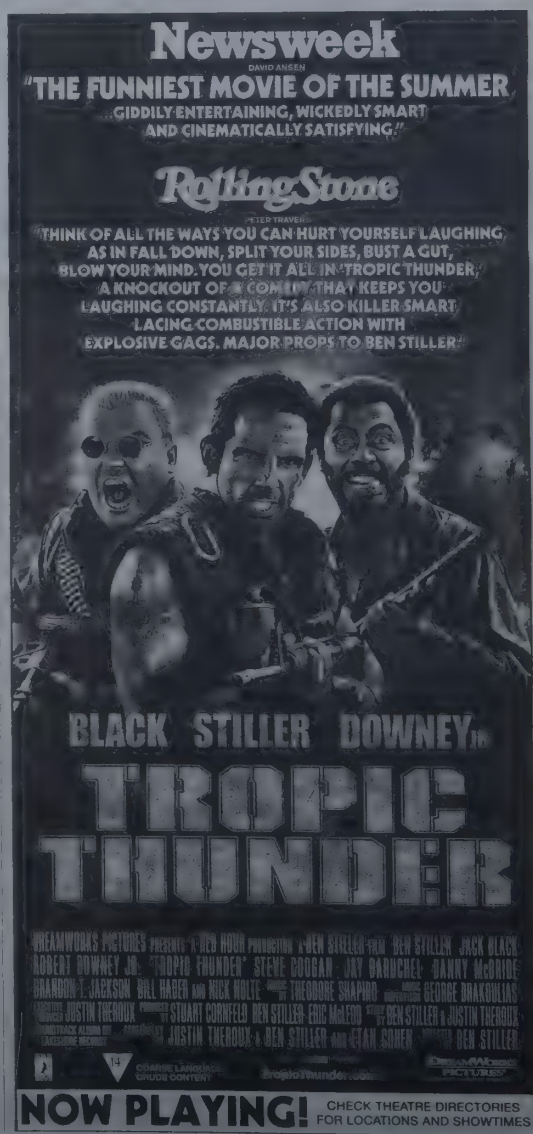
American Teen
Nightly @ 7:00 & 9:00 pm
Sat & Sun
Matinees @ 2:00 pm
Rated PG coarse language



My Winnipeg
Nightly @ 7:10 & 9:10 pm
Sat & Sun
Matinees @ 2:30 pm
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**"I Put Your Cake In My Tummy!"** | Patrick Price-Allingham stars in Clark William Stebbins' 2007 masterpiece *Capitalism-Religion Oilfield Smackdown*, part of the Parallel Universe Film Guide. PHOTO SUPPLIED

## THIS WEEK: THE JOYS OF THE PARALLEL UNIVERSE FILM GUIDE

***Very Short List*** | "Remember the hit 1997 horror film *I Know What You Ate for Breakfast*, about 'big-breasted teens being chased in the rain by a madman who seems to know each of their dietary restrictions'? Or that 1948 biopic *Babe Ruth Cures Cancer*, in which the Bambino also implements the Marshall Plan? No? That's because these movies exist only on the Parallel Universe Film Guide (www.parallelfilmguide.com), an amazingly large, laugh-out-loud-funny database of films that will never be available on Netflix, along with entries for their nonexistent directors and ersatz stars. Created and maintained by Spencer Green, the PUFG reads like a satirical Wikipedia of cinema. Dig deeper and you'll find insanely detailed plot descriptions, making-of trivia, and phony quotes, too. In a summer that's given us *Step Brothers* and *The Love Guru*, these may be the funniest films around."

***Neatorama*** | "Spend some time plumbing the depths of the Parallel Universe Film Guide and I doubt you will leave unamused. From the bizarro film titles (*Fudgie the Whale: The Musical*, *How the Jeekelstaf Swiped Daylight Saving Time*, *A Connecticut Mailman in Josef Stalin's Pants*) to the uproarious 'About Our Staff' page, Spencer Green has truly demonstrated an incomparable passion for fake films."

***Screengrab*** | "Sometimes it's a very obvious parody. This may also be part of the joke. For example, there's this entry for 1975's *Ow, That Shark Bites*, directed by Thomas Teitelbaum. (You all know Teitelbaum from his blockbuster hits *A Boy and His Butt-Ugly Alien* and *Norris Hellcat and the Watery Tomb*.) It's mildly amusing that the original shark was fired over creative differences. But if you dig a little deeper into the site, you'll find the not-so-obvious entries and then perhaps you'll find yourself addicted. Click on the letter H and scroll down a list that includes 1939's *Happy Youths Full of Beans* and 1944's *The Harlot of Happy Hollow* ("Zany comedy about a young girl in a small town who contracts so many social diseases that she inadvertently creates the cure for all of them, which greedy industrialists want to buy for top dollar"). You can also ponder the filmographies of Victor Maresca (*Mobsters Are Endlessly Fascinating*, *Urban Squalor Tonight!*) and Preston Victor (*Even Death Needs to Get Laid*, *The Nutty Hostage Family*). I'm a little miffed I can't go out and rent 1965's *Dr. Feynman's Electrodynamic Party* right now."

Scotiabank Theatre
CINEPLEX ENTERTAINMENT
Scotiabank Theatre Edmonton with IMAX®

# SHOWTIMES AUGUST 14-20, 2008

### GARNEAU
8712 - 109 STREET • 433-0728

**VICKY CRISTINA BARCELONA** 14A
Nightly 7:00, 9:00; Sat & Sun matinees 2:00

### PRINCESS
10337 - 82 AVENUE • 433-0728

**AMERICAN TEEN** PG
Nightly 7:00, 9:00; Sat & Sun matinees 2:00. Coarse language.

**MY WINNIPEG** 14A
Nightly 7:10, 9:10; Sat & Sun matinees 2:30

### PARKLAND
205 Main Street, Spruce Grove • 962-2332

**TROPIC THUNDER** 14A
Nightly 6:55, 9:15; matinees Sat Sun Tues & Thurs 1:00, 3:10. Movies for Mommies Aug. 19 1:00. Coarse language, crude content

**STAR WARS: THE CLONE WARS** PG
Nightly 6:50, 9:05; matinees Sat Sun Tues & Thurs 1:05, 3:05

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Nightly 9:25. Violence, frightening scenes.

**STEP BROTHERS** 14A
Nightly 7:00, 9:20. Coarse language, crude content, not recommended for young children

**DARK KNIGHT** PG
Nightly 8:00; matinees Sat Sun Mon Tues & Thurs 12:45, 3:45. Violence, frightening scenes, not recommended for young children

**MAMMA MIA** PG
Nightly 7:10; matinees Sat Sun Tues & Thurs 1:10, 3:20.

**PINEAPPLE EXPRESS** 18A
Nightly 7:05, 9:30; matinee Sat Sun Tues & Thurs 12:50, 3:15. Substance abuse.

**SISTERHOOD OF THE TRAVELING PANTS 2** PG
Nightly 6:45, 9:10; matinees Sat Sun Tues & Thurs 12:55, 3:25

**KUNG FU PANDA** PG
Matinees Sat Sun Tues & Thurs 1:15, 3:00

### METRO CINEMA
9828-101A AVENUE (TELUS HALL, CITADEL THEATRE) • 425-9212

NO SCREENINGS IN AUGUST

### GRANDIN THEATRE
GRANDIN MALL, SIR WINSTON CHURCHILL AVE., ST. ALBERT • 458-9822

**PINEAPPLE EXPRESS** 18A
Daily 1:20, 3:30, 5:40, 7:50, 10:00. Substance abuse. No passes.

**STEP BROTHERS** 14A
Daily 1:00, 3:00, 5:00, 7:00, 9:00. Coarse language, crude content, not recommended for children.

**SISTERHOOD OF THE TRAVELING PANTS 2** PG
Daily 12:40, 2:50, 5:05, 7:25, 9:45. No passes.

**THE DARK KNIGHT** PG
Daily 12:50, 3:45, 6:40, 9:25. Violence, frightening scenes, not recommended for young children. No passes.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Daily 1:05, 3:10, 5:15, 7:20, 9:35. Violence, frightening scenes. No passes.

### LEDUC CINEMAS
4707-50 St. Leduc • 986-2723

**PINEAPPLE EXPRESS** 18A
Nightly 7:00, 9:30; matinee daily 1:10, 3:35. Violence.

**JOURNEY TO THE CENTER OF THE EARTH** PG
Nightly 6:55, 9:20; matinee daily 12:55, 3:20

**STAR WARS: THE CLONE WARS** PG
Nightly 7:05, 9:25; matinees daily 1:05, 3:25

**TROPIC THUNDER** 14A
Nightly 7:10, 9:35; matinee daily 1:00, 3:30

### WETASKIWIN CINEMA 4 PLEX
3840-56 Wetaskiwin • 352-3922

**PINEAPPLE EXPRESS** 18A
Nightly 7:00, 9:30; matinee 1:10, 3:35. Violence

**JOURNEY TO THE CENTER OF THE EARTH** PG
Nightly 6:55, 9:20; matinee 12:55, 3:20

**STAR WARS: THE CLONE WARS** PG
Nightly 7:05, 9:25; matinee 1:05, 3:25

**TROPIC THUNDER** 14A
Nightly 7:10, 9:25; matinee 1:00, 3:30

### NEW WEST MALL 8
WEST EDMONTON MALL, PHASE III ENTRANCE 2 • 444-1129
BOX OFFICE OPENS NIGHTLY 6:15 • OPEN MATINEES SAT/SUN 1:30

**GOD TUSSI GREAT HO (HINDI W/E.S.T.)** STC
Fri-Sun 1:40, 6:40, 9:45; Mon-Thurs 6:40, 9:45

**THE LOVE GURU** 14A
Fri-Sun 1:15, 4:25, 6:50, 9:00; Mon-Thurs 4:25, 6:50, 9:00
Crude content.

**THE INCREDIBLE HULK** PG
Fri-Sun 1:20, 4:20, 6:45, 9:10; Mon-Thurs 4:20, 6:45, 9:10
Violence, frightening scenes.

**YOU DON'T MESS WITH THE ZOHAN** 14A
Fri-Sun 1:35, 4:10, 7:00, 9:20; Mon-Thurs 4:10, 7:00, 9:20
Sexual content.

**SEX AND THE CITY** 18A
Fri-Sun 1:50, 6:30, 9:30; Mon-Thurs 6:30, 9:30

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** PG
Fri-Sun 2:00, 6:20, 9:15; Mon-Thurs 6:20, 9:15. Violence.

**WHAT HAPPENS ▦ VEGAS** PG
Fri-Sun 1:45, 4:50, 7:30, 9:40; Mon-Thurs 4:50, 7:30, 9:40
Not recommended for children, coarse language.

**IRON MAN** PG
Fri-Sun 1:30, 4:30, 7:00, 9:50; Mon-Thurs 4:30, 7:00, 9:50
Not recommended for young children, violence.

### SOUTH EDMONTON
1525 99 Street • 436-8585

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 12:00, 2:40, 5:15, 7:50, 10:15. No passes

**VICKY CRISTINA BARCELONA** 14A
Fri-Thurs 1:40, 4:00, 7:10, 9:45

**MIRRORS** 18A
Fri-Thurs 2:00, 4:50, 7:30, 10:40. Gory scenes. No passes.

**BACHNA AE HASEENO (HINDI W/E.S.T.)** STC
Fri-Thurs 12:30, 4:30, 8:30

**TROPIC THUNDER** 14A
Fri-Thurs 11:50, 2:20, 5:00, 7:40, 10:20. Coarse language, crude content

**SINGH IS KINNG (HINDI W/E.S.T.)** PG
Fri-Thurs 1:00, 4:45, 8:45. Violence.

**THE SISTERHOOD OF THE TRAVELING PANTS 2** PG
Fri-Mon, Wed-Thurs 12:40, 3:30, 6:40, 9:40; Tues 3:30, 6:40, 9:40; Star & Strollers Screening Tues 1:00

**PINEAPPLE EXPRESS** 18A
Fri-Thurs 12:10, 2:45, 5:20, 8:10, 10:45. Substance abuse.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Fri-Thurs 1:10, 4:10, 7:20, 10:00. Frightening scenes, violence.

**SWING VOTE** PG
Fri-Thurs 9:30. Coarse language.

**STEP BROTHERS** 14A
Fri-Sun 11:45, 12:45, 3:15, 4:15, 6:45, 7:45, 10:15; Wed-Thurs 11:45, 3:15, 6:45, 10:15. Frightening scenes, not recommended for young children.

**MAMMA MIA!** G
Fri-Thurs 12:50, 3:40, 6:30, 9:20

**JOURNEY TO THE CENTER OF THE EARTH** PG
Fri-Sun 1:30, 3:50, 6:50, 9:10; Wed-Thurs 1:30, 3:50, 9:10
Not recommended for young children.

**HANCOCK** PG
Fri-Sat, Mon-Thurs 2:30, 5:10, 8:00, 10:30; Sun 2:30, 10:00
Crude content, violence, coarse language.

**WALL-E** G
Fri-Tues, Thurs 1:20, 4:20, 7:00; Wed 1:20, 4:20

**KUNG FU PANDA** PG
Fri-Thurs 12:15

**WWE: SUMMERSLAM 2008** STC
Sun 6:00

**THE ROCKER** PG
Wed-Thurs 1:15, 4:15, 7:15, 10:10. Coarse language. No passes.

**CIRQUE DU SOLEIL: DELIRIUM** STC
Wed-Thurs 7:00

### NORTH EDMONTON
14231-137th Avenue • 732-2223

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 12:40, 3:00, 5:20, 7:40, 10:10.

**VICKY CRISTINA BARCELONA** 14A
Fri-Mon, Wed-Thurs 1:50, 4:00, 6:30, 8:45; Tues 4:00, 6:30, 8:45. Star & Strollers Screening Tues 1:00

**MIRRORS** 18A
Fri-Thurs 2:10, 5:00, 7:45, 10:20. Gory scenes. No passes

**TROPIC THUNDER** 14A
Fri-Thurs 1:40, 4:20, 8:00, 10:40. Coarse language, crude content. No passes

**THE SISTERHOOD OF THE TRAVELING PANTS 2** PG
Fri-Thurs 12:50, 3:50, 7:10, 9:50

**PINEAPPLE EXPRESS** 18A
Fri-Thurs 2:00, 4:45, 7 ▦ 10:30. Substance abuse.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Fri-Thurs 1:30, 4:10, 6:50, 9:20. Frightening scenes.

**SWING VOTE** PG
Fri-Thurs 9:40. Coarse language.

**STEP BROTHERS** 14A
Fri-Thurs 12:20, 2:50, 5:10, 7:30, 10:00
Coarse language, not recommended for children, crude content

**THE DARK KNIGHT** PG
Fri-Tues 12:10, 1:10, 3:30, 4:40, 7:00, 8:30, 10:15; Wed-Thurs 12:10, 3:30, 7:00, 10:15. Frightening scenes, not recommended ▦ young children, violence.

**MAMMA MIA!** PG
Fri-Thurs 1:00, 3:40, 6:40, 9:10

**JOURNEY TO THE CENTER OF THE EARTH** PG
Fri-Thurs 12:20, 2:30, 4:50, 7:20, 9:30. Wed-Thurs 12:20, 2:30, 4:50, 9:30. Not recommended for young children

**HANCOCK** ▦
Fri-Thurs 2:10, 4:20, 7:55, 10:35
Crude content, violence, coarse language.

**WALL-E** G
Fri-Tues, Thurs 12:00, 2:20, 4:40, 7:15; Wed 12:00, 2:20, 4:40

**KUNG FU PANDA** PG
Fri-Thurs 12:05

**THE ROCKER** PG
Wed-Thurs 1:10, 4:30, 7:05, 9:45. Coarse language. No passes.

**CIRQUE DU SOLEIL: DELIRIUM** STC
Wed-Thurs 7:00

### CITY CENTRE 9 CINEMAS
3RD FLOOR PHASE II, 101 st & 102 AVE • 421-7020

**MIRRORS** 18A
Fri-Thurs 12:30, 3:40, 7:10, 9:50. Gory scenes

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 12:40, 3:50, 7:00, 9:35. No passes.

**PINEAPPLE EXPRESS** 18A
Fri-Tues 12:45, 3:55, 6:55, 9:30; Wed-Thurs 12:45, 3:55, 9:30
Substance abuse. No passes

**TROPIC THUNDER** 14A
Fri-Thurs 12:20, 3:30, 7:15, 9:45. Coarse language, crude content. No passes

**STEP BROTHERS** 14A
Fri, Sun-Tues 12:55, 3:25, 6:40, 9:00; Sat 6:40, 9:00; Wed-Thurs 12:55, 3:25, 6:40. Coarse language, not recommended for children, crude content.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Fri-Sat, Tues 12:15, 3:15, 6:45, 9:15; Sun 6:45, 9:15; Mon 12:15, 3:15, 9:15; Wed-Thurs 9:00. Frightening scenes, violence.

**THE SISTERHOOD OF THE TRAVELING PANTS 2** PG
Fri-Wed 12:10, 3:00, 6:50, 9:25; Thurs 12:10, 3:00, 9:25. No passes

**THE DARK KNIGHT** ▦
Fri-Thurs 12:00, 3:10, 6:30, 9:40. Violence, frightening scenes, not recommended for young children.

**BOTTLE SHOCK** PG
Fri-Thurs 1:00, 4:00, 6:35, 9:10. Coarse language.

**OPUS ARTI — AIDA (OPERA)** STC
Sat-Sun 12:00

**THE ROCKER** PG
Wed-Thurs 12:15, 3:15, 6:45, 9:15. Coarse language.

**CIRQUE DU SOLEIL: DELIRIUM** STC
Wed-Thurs 7:00

### CLAREVIEW 10 CINEMAS
4211-139TH AVENUE • 472-7600

**MAMMA MIA!** PG
Fri-Thurs 1:30, 4:10, 6:45, 9:15

**STEP BROTHERS** 14A
Fri-Thurs 1:40, 4:50, 7:30, 9:55. Coarse language, not recommended ▦ children, crude content

**THE DARK KNIGHT** PG
Fri-Thurs 12:20, 3:25, 6:35, 9:40.
Violence, frightening scenes, not recommended ▦ young children.

**JOURNEY TO THE CENTER OF THE EARTH** PG
Fri-Tues 1:50, 4:40, 7:10, 9:35. Not recommended for young children.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Fri-Thurs 1:20, 4:00, 6:50, 9:25. Frightening scenes, violence

**THE SISTERHOOD OF THE TRAVELING PANTS 2** ▦
Fri-Sun 12:50, 3:50, 6:40, 9:20; Mon-Thurs 12:50, 3:50, 6:40, 9:20
▦ scenes.

**PINEAPPLE EXPRESS** 18A
Fri-Sun 1:10, 4:45, 7:20, 9:50; Mon-Thurs 1:10, 4:45, 7:20, 9:50
Substance abuse. No passes.

**TROPIC THUNDER** 14A
Fri-Thurs 12:40, 3:40, 7:25, 10:00. Coarse language, crude content. No passes.

**MIRRORS** 18A
Fri-Thurs 1:00, 4:15, 7:15, 9:45. Gory scenes.

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 2:00, 4:30, 7:00, 9:30. No passes.

**THE ROCKER** PG
Wed-Thurs 1:50, 4:40, 7:10, 9:35. Coarse language.

### WESTMOUNT CENTRE CINEMAS
111 AVENUE & GROAT ROAD • 455-8726

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 1:15, 3:40, 6:50, 9:15. No passes.

**MAMMA MIA!** PG
Fri-Thurs 12:45, 3:10, 6:40, 9:00.

**MIRRORS** 18A
Fri-Thurs 12:30, 3:00, 7:10, 9:40. Gory scenes.

**TROPIC THUNDER** 14A
Fri-Thurs 1:00, 3:25, 7:00, 9:30. Coarse language, crude content. No passes.

### SCOTIABANK THEATRE
WEST EDMONTON MALL • 8882-170 STREET • 444-2400

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 11:50, 2:20, 4:50, 7:30, 10:10. No passes.

**MIRRORS** 18A
Fri-Sat, Mon-Thurs 1:20, 4:10, 7:45, 10:30; Sun 1:20, 4:15, 7:45, 10:30. Gory scenes. No passes.

**TROPIC THUNDER** 14A
Fri-Tues 7:15, 10:00; Fri-Thurs 1:00, 4:00, 7:15, 10:00
Coarse language, crude content. No passes.

**SISTERHOOD OF THE TRAVELING PANTS 2** PG
Fri-Thurs 12:30, 3:50, 7:10, 9:50

**PINEAPPLE EXPRESS** 18A
Fri-Tues, Thurs 1:30, 4:20, 7:35, 10:20; Wed 1:30, 4:00, 7:35, 10:20.
Substance abuse

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** PG
Fri-Thurs 12:20, 2:40, 5:00, 7:25, 10:25. Frightening scenes, violence.

**STEP BROTHERS** 14A
Fri-Thurs 1:50, 5:10, 7:50, 10:40. Coarse language, not recommended for children, crude content.

**THE DARK KNIGHT** PG
Fri-Thurs 1:10, 4:30, 8:00; Fri-Thurs 12:00, 3:30, 7:00, 10:15.
Frightening scenes, not recommended for young children, violence.

**MAMMA MIA!** PG
Fri-Tues, Thurs 12:30, 3:40, 6:40, 9:30; Wed 12:40, 3:40, 10:00.

**JOURNEY TO THE CENTER OF THE EARTH** PG
Fri-Tues 1:40, 4:05. Not recommended ▦ young children.

**HELLBOY II: THE GOLDEN ARMY** 14A
Fri-Sat, Mon-Thurs 12:10, 6:50; Sun 12:10. Violence.

**HANCOCK** PG
Fri-Wed 12:50, 4:40, 7:20, 9:45; Thurs 12:50, 4:00, 9:45
Crude content, violence, coarse language.

**WANTED** 18A
Fri-Sat, Mon-Thurs 3:20, 9:40; Sun 9:40. Gory scenes, brutal violence.

**WWE: SUMMERSLAM 2008** STC
Sun 6:00.

**THE ROCKER** PG
Wed-Thurs 1:40, 4:50, 7:40, 10:35. Coarse language. ▦ passes

### CINEMA CITY MOVIES 12
130 AVENUE & 50 STREET • 477-9779

**MEET DAVE** PG
Fri-Sat 2:00, 4:45, 7:25, 9:35, 11:50; Sun-Thurs 2:00, 4:45, 7:25, 9:35

**KIT KITTREDGE: AN AMERICAN GIRL** G
Fri-Thurs 1:50, 4:05, 6:45

**THE LOVE GURU** 14A
Fri-Sat 1:10, 4:25, 7:10, 9:20, 11:45; Sun-Thurs 1:10, 4:25, 7:10, 9:20. Crude content.

**THE HAPPENING** 14A
Fri-Sat 1:55, 4:20, 7:00, 9:30, 11:35; Sun-Thurs 1:55, 4:20, 7:00, 9:30. Gory scenes.

**THE INCREDIBLE HULK** PG
Fri-Sat 1:45, 4:30, 7:15, 9:55, 12:20; Sun-Thurs 1:45, 4:30, 7:15, 9:55. Violence, frightening scenes.

**YOUNG PEOPLE FUCKING** 18A
Fri-Sat 10:05, 12:05; Sun-Thurs 10:05. Sexual content.

**YOU DON'T MESS WITH THE ZOHAN** 14A
Fri-Sat 1:40, 4:35, 7:20, 10:00, 12:15; Sun-Thurs 1:40, 4:35, 7:20, 10:00. Sexual content.

**SEX AND THE CITY** 18A
Fri-Thurs 1:05, 4:00, 6:55, 9:50

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** PG
Fri-Sat 1:20, 4:00, 4:40, 6:45, 7:40, 9:40, 10:45; Sun-Thurs 1:20, 4:00, 6:45, 7:40, 9:40. Violence.

**WHAT HAPPENS IN VEGAS** ▦
Fri-Sat 1:30, 4:10, 7:10, 9:35, 12:00; Sun-Thurs 1:30, 4:10, 7:10, 9:35. Not recommended for children, coarse language.

**SPEED RACER** PG
Fri-Thurs 1:15

**IRON MAN** PG
Fri-Sat 1:25, 4:15, 7:05, 9:50, 12:15; Sun-Thurs 1:25, 4:15, 7:05, 9:50. Not recommended for young children, violence.

**DR. SEUSS' HORTON HEARS A WHO!** G
Fri-Thurs 1:35, 4:25, 6:50.

**ALL HAT** 14A
Fri-Sat 9:15; 11:40; Sun-Thurs 9:15

### GALAXY CINEMAS
2020 SHERWOOD DR., SHERWOOD PARK • 416-0150

**STAR WARS: THE CLONE WARS** PG
Fri-Thurs 12:20, 4:00, 7:20, 10:00. No passes.

**MIRRORS** 18A
Fri-Thurs 1:20, 4:20, 7:30, 10:15. Gory scenes. No passes.

**TROPIC THUNDER** 14A
Fri-Thurs 1:10, 4:10, 7:15, 9:45. Coarse language, crude content. No passes.

**THE SISTERHOOD OF THE TRAVELING PANTS 2** PG
Fri-Thurs 12:10, 3:40, 7:10, 9:50.

**PINEAPPLE EXPRESS** 18A
Fri-Thurs 12:50, 4:40, 7:40, 10:30. Substance abuse.

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** ▦
Fri-Thurs 12:40, 3:20, 6:45, 9:20. Frightening scenes, violence.

**STEP BROTHERS** 14A
Fri-Thurs 12:45, 3:45, 6:50, 9:40. Coarse language, not recommended for children, crude content.

**THE DARK KNIGHT** PG
Fri-Thurs 12:00, 3:30, 4:30, 7:00, 8:00, 10:20.
Frightening scenes, not recommended for children, violence.

**MAMMA MIA!** PG
Fri-Thurs 12:30, 3:50, 6:40, 9:30.

**WALL-E** G
Fri-Tues 1:30

FRINGE · MASTER MONOLOGUIST · BY PAUL MATWYCHUK | 1,355 words

# Shock And Dawe

**T.J. DAWE HAS COUCH-SURFED HIS WAY THROUGH 80 FRINGES. HOW MUCH LONGER CAN THIS LIFESTYLE CONTINUE?**

MAXIM & COSMO
Written and performed by T.J. Dawe. BYOV E (B-Scene Studios, 8212-104 St).

T.J. Dawe has no phone number and no fixed address. But like children's letters with nothing more than "Santa Claus, The North Pole" written on the envelope, I'm willing to bet that you could mail a letter to "T.J. Dawe, The Fringe" and be reasonably sure it would find its way into his hands.

Dawe's first show at the Edmonton Fringe was 1999's *Tired Clichés*, a Seinfeldian standup comedy routine punctuated every 10 minutes or so by Dawe diving into a huge pile of cardboard boxes. He kept coming back, year after year, performing increasingly inventive autobiographical monologues to increasingly larger audiences: *Labrador, A Canadian Bartender at Butlin's*, and arguably his masterpiece, *The Slip-Knot*. He began working with other like-minded artists too: as a director, he worked on Chris Gibbs' absurdist self-help seminar *The Power of Ignorance*, Greg Landucci's 2007 hit *Dishpig*, and Charlie Ross' *One-Man Star Wars Trilogy* and *One-Man Lord of the Rings*. He's done 80 Fringes in all, eight of them in Edmonton.

This year, the gangly, self-deprecating Dawe will be harder to avoid than ever—not that anyone would want to. He's got a hand in five shows at The Big Kahuna: besides his new one-man show *Maxim & Cosmo* (his first Edmonton appearance as a performer since 2004's *The Curse of the Trickster*), he directed Keir Cutler's *Teaching the Fringe*, Alice Nelson's *Local Celebrity*, Greg Landucci's *Mr. Fox*, and Charlie Ross' *Sev*.

"The more I tour, the more shows I seem to get involved with," Dawe says over the phone from Winnipeg, where I like to imagine him temporarily ensconced either in a room at the Y, an empty car in the railroad yard, or in a makeshift lean-to by the side of the highway, cooking up a can of beans on a campfire. "I'm a gypsy—I don't really have a home base, all my stuff is in storage, I'm not anchored to any one city, which frees me to work with more and more people in more and more cities.

"My life," he continues, "consists of a lot of sublets, a lot of couch-surfing, a lot of short-term accommodation—furnished rentals, that kind of thing—and a lot of billeting organized by the various Fringes. This year, the Fringe tour, for me, started at the beginning of May, and it's not really going to end until the middle of October, so for most of that time I'm going to be in someone's guestroom or on the couch. This is a difficult lifestyle for even the most social person—and I'm actually very private and introverted. So add *that* to the mix, and it's a real challenge!"

Dawe says he's usually so spent at the end of Fringe season that he needs several weeks of total isolation just to recharge. His family has a cabin in Ontario where he usually goes—there's no phone there, no TV, no internet, just a pile of books—but this year he's thinking of visiting Southeast Asia and spending some time in a region of the world where absolutely nobody knows who he is (and where he wouldn't have the language skills to tell them even if he wanted to). Sounds nice.

"It's true," Dawe says. "I make a very good living as a Fringe performer, keeping in mind that I have no fixed address and lead an entirely low-expense lifestyle. I don't have a car, I don't drink or smoke, I don't really like going out, I read used books, and I dress like a slob."

Still, it strikes me as the kind of life only a man could enjoy. And as it happens, Dawe is the perfect person to tell me if my impression is correct—the differences between men and women are the subject of *Maxim & Cosmo*. (The title refers to the two magazines.) "The short answer," he says, "is that men want to play and pursue—to take whatever they want and to run as far as they can with it. What women really want are backrubs, little notes, and long baths. It all boils down to care.

"There's an American philosopher I read a lot named Ken Wilbur, and he says men are inclined towards freedom, autonomy, justice, and women are inclined towards care. Men want universal rights and women want universal care—to take care of people or know that somebody cares for them. So what I end up saying in the show is that I think women would actually be better at running the country—they'd be better at making sure that everybody is okay."

Dawe says *Maxim & Cosmo* hasn't worked for every audience, but that doesn't seem to bother him too much. "I have a name now," he says, "so I can afford a show that doesn't please 100 per cent of the crowds or 100 per cent of the critics. If I get a three-star review now, that's not going to kill me the way it would have in the late '90s."

Indeed, the riskiest Fringe show Dawe ever did was probably his least popular one: his 2002 show *Tracks*, an adaptation of Jack London's vivid memoir of his days as a hobo, and the only show to date in which Dawe tried playing someone other than himself. And yet, in a weird way, it was also the show that came closest to capturing the essence of Dawe's solitary existence—always on the move, living by his wits, always looking ahead to the next city on the map.



**Still Gangly After All These Years** | T.J. Dawe is the Fringe circuit's most successful nomad. PHOTO SUPPLIED

"Something I've realized about every artist I admire, and every story that's really resonated with me, is about someone who leaves the safe, known environment and headed out into the great unknown. That's the exact story of how I got into the Fringe. I did my first Fringe show in 1994, when I was 19 years old. I was in a three-person play by Daniel MacIvor, *Never Swim Alone*. We toured five cities across Canada, we did well in some cities and not so well in others, but it was this huge adventure and it exposed me to what the possibilities of the Fringe circuit were. The Fringe was like outer space—it was this hero's adventure to go out there and try to hold my own.

"The irony," he continues, "is that gradually the Fringe has become the familiar world. Now I'm at a point where I can usually depend on getting good houses when I come to the Fringe—not that I don't have to work on the shows, but I don't have to flyer anymore or put up posters. And because the Fringe has become the familiar world and because it entails always being on somebody's couch or always being at a crowded festival, it's probably time for me to go beyond the Fringe and start pursuing some other projects. Which is scary! Leaving *any* familiar world is scary!"

Dawe already has a literary agent, and he says she's only interested in him writing something for the larger world—a full-length play, a book, a TV pilot, a screenplay. He's had those kinds of ideas in the past, but has always put them on the shelf so that he could concentrate on the next Fringe show. Whatever he writes next—and whether he composes it at a desk in his own home or on a laptop balanced on his stomach as he lies on a friend's sofa—Dawe wants to feel as if he's moving forward. His idol—the largest head on his personal Mt. Rushmore—is the late George Carlin, whose comedy routines Dawe listened to so often as a young performer that he inadvertently wound up memorizing them.

"I still direct myself by imagining that a piece of material is a Carlin bit and picturing what he'd do with this idea," Dawe says. "It was so devastating when he died. He put out an incredible amount of material in his lifetime—his last comedy special was in March and it hasn't come out as an album yet. There's still one more to go! That's one thing all of my totem figures—Carlin, Charles Bukowski, the guitarist John Fahey—have in common: they're very prolific. That's something I've always aspired to be. I've always tried to keep shoveling coal into the furnace."



## THEY'LL SLEEP WHEN THE FRINGE IS OVER

With five shows in this year's Fringe that he either wrote, directed, appears in—or, in the case of *Maxim & Cosmo*, all three!—T.J. Dawe is The Big Kahuna's busiest bee. But there are plenty of other local artists who haven't been letting the palm trees grow underneath their feet either. Wayne Paquette, David Cheoros, and Sarah Van Tassel are each directing two shows, for instance. Here's a list of seven energetic people whose names will be popping up at least *three* playbills this year:

**KENNETH BROWN (4 shows)**
*Diamond Dog* (actor/director)
*House* (director)
*Spiral Dive* (writer/director)
*Wooster Sauce* (director)

**MARK MEER (4 shows)**
*Chimprov* (actor)
*Diamond Dog* (actor)
*Die-Nasty!: The Live Improvised Soap Opera* (actor)
*Gordon's Big Bald Head: New World Hors d'Oeuvres* (actor/writer/director)

**MICHELE BROWN (3 shows)**
*Death's Godson* (actor/director/writer)
*The Office Tower Tales* (actor)
*Question* (theatrical consultant)

**JEFF HASLAM (3 shows)**
*Die-Nasty!: The Live Improvised Soap Opera* (actor)
*Happy Toes* (actor)
*An Oak Tree* (guest actor)

**JON PATERSON (3 shows)**
*Diamond Dog* (actor)
*House* (actor)
*Spiral Dive* (stage manager)

**RON PEDERSON (3 shows)**
*Die-Nasty!: The Live Improvised Soap Opera* (actor)
*Gordon's Big Bald Head: New World Hors d'Oeuvres* (actor/writer/director)
*Happy Toes* (actor)

**TREVOR SCHMIDT (3 shows)**
*2 Queens and a Joker* (actor/writer)
*Coffee Dad, Chicken Mom, and the Fabulous Buddha Boi* (actor)
*An Oak Tree* (guest actor)

FRINGE PREVIEW · CAPITAL-T THEATRE · BY MICHAEL HINGSTON | 634 words

# How Soon Is *Now*?

**JENNIFER SPENCER FINDS AN UNEXPECTED FRINGE NICHE FOR AN EIGHT-HOUR CANADIAN EPIC WITH *MAGGIE-NOW***

MAGGIE-NOW PART 3: CLAUDE/
MAGGIE-NOW PART 4: I'LL BURY YOUSE ALL
Directed by Jennifer Spencer. BYOV F (Strathcona Baptist Church, 8318-104 St).

In terms of sheer ambition, director/playwright Jennifer Spencer's *Maggie-Now* is surely one of the biggest Fringe events in recent memory. It's an epic, multi-generational immigrant story told in four parts, each nearly two hours long. It has a big cast (not even counting the accompanying harpist and pianist), and it aims for big emotions—parents die and young brides get abandoned—but when the first two parts were performed last year, they ran 11 minutes longer than planned simply because of all the audience laughter.

According to Spencer, however, none of this is that big a deal. In fact, it used to be business as usual.

"There was a time at the Fringe when big, ambitious, full-length plays were done on a regular basis," she says. "We have a cast of 10 and a stage manager—it's a huge undertaking. As the economics of the Fringe have become more expensive, there isn't an opportunity to have those kinds of ambitious plays done anymore. *Maggie-Now* is in a BYOV, so that gives us much more control. We control our own venue, the length of time, [and] there's no one coming in after us. If we run three minutes over, that's okay; if we run three minutes under, we can work around it."

This year brings *Maggie-Now*'s story (adapted by Spencer from the 1958 novel by Betty Smith) to a close with Parts 3 (*Claude*) and 4 (*I'll Bury Youse All*). Spencer has taken great pains to ensure that each part functions as a stand-alone piece of theatre—meaning that you needn't write off the whole series if you missed last year—while keeping the sweeping themes of Smith's novel intact. To give some idea of the conflicts in store, Maggie-Now is a working-class, second-generation Irish-American woman living in the 1920s. How much more oppressed can a character get?

While *Maggie-Now*'s grandiosity in some ways seems like an intentional backlash against the "wacky one-person show" template that now dominates the Fringe circuit, Spencer doesn't blame the performers for this new state of affairs. Instead, she feels the combination of rising costs and overwhelmed audiences have by necessity pushed Fringe theatre to a more sensationalized place.

"If you're doing a show in the Fringe proper," she says, "you're paying a $600 or $700 entry fee. You have six performances, and before you even start rehearsal, you're $600 in the hole—which is a tremendous amount of money to try to make up in box office over six performances. And if you're paying royalties, that's another $200 on top of that.

"So what we've had is the rise of the Fringe one-person show," she continues. "I said this last year: a 45- or 50-minute one-person show that has sex in the title has become almost a survival mechanism. When [audiences] are touring the Fringe circuit, they see that and go, 'It's only 50 minutes! *Sex Happy Fun Time*—let's see that!' They go in, and it may or may not be the best show, but they've seen a little theatre, and that's what they do. The thing is, those shows don't go anywhere. They don't have a life outside of Fringe."



**Brogue Element** | Kendra Conner plays a feisty Irish-American immigrant in Jennifer Spencer's four-part Fringe epic *Maggie-Now*. PHOTO COURTESY OF JENNIFER SPENCER

Despite her concerns, Spencer remains an optimist. After all, the first two installments of *Maggie-Now* were a big success last year, and she has faith that audiences are ready for some capital-T Theatre amidst the zaniness taking Strathcona by storm this weekend.

"If you write it, they will come," she says. "One of the things that doing this piece has shown me is that audiences are starved for plays about something. They came [last year] they saw it, they talked about it, they told people, and the momentum behind it was just huge. Even if we get just a little bit more of that this year, it'll be gratifying."

FRINGE PREVIEW · EIGHT TO WATCH FOR · BY PAUL MATWYCHUK | 674 words

# Kahuna Salad

***SEE*'S SUBJECTIVE, UTTERLY UNSCIENTIFIC PICKS FOR THE EIGHT FRINGE PLAYS THAT INTRIGUE US THE MOST**

As much as *SEE Magazine* enjoys cultivating its aura of omniscience on all matters theatrical, when it comes to predicting which Fringe shows will be must-sees... frankly, your guess is as good as ours. We're thumbing through the Fringe program just like you are, putting checkmarks and asterisks next to certain plays based on nothing more than gut instinct, vaguely worded synopses, and the artists' Fringe track record.

One thing we *can* tell you with 100 per cent accuracy, however, is which shows intrigue us the most. Here's our list of eight productions that have done the best job of piquing our curiosity... along with the creative hurdles they'll have to leap on their way to artistic glory.

### THE ADVENTUROUS TIMES OF KEVIN GRIMES (BYOV K)

**Why We're Intrigued:** It's a five-part radio comedy serial by David Belke. What with this show and the *Maggie Now* saga, could we be seeing the emergence of the Fringe equivalent of ambitious, continually unfolding HBO series like *The Sopranos* and *Six Feet Under*?

**Question Mark:** Is showing up to the theatre on five different days too much of a commitment for audiences to make to a single Fringe show?

### ANIME (BYOV J)

**Why We're Intrigued:** Keith Wyatt's 1998 play *Ecstasy*, adapted from a rave-era novella by Irvine Welsh, was one of the most elaborate and energetic Fringe shows of the last decade. Like *Ecstasy*, this one is being staged in a downtown club, has a huge cast, and an elaborate sound and lightshow.

**Question Mark:** Sci-fi rarely works onstage. And can Wyatt combine taiko drumming, martial arts, Japanimation, and a plot about a pacifist female cyborg into a coherent plot?

### A BODY OF WATER (STAGE 9)

**Why We're Intrigued:** Director Wayne Paquette always has impeccable taste in material, and the cast he's lined up—Coralie Cairns, Beth Graham, John Sproule—is as blue-chip as it gets.

**Question Mark:** The premise—a man and a woman wake up in a summer house, unable to remember who they are—could be nothing more than the setup for a silly, Shyamalanian final twist. All we can say is, the big reveal had better be good.

### COFFEE DAD, CHICKEN MOM, AND THE FABULOUS BUDDHA BOI (STAGE 5)

**Why We're Intrigued:** Nick Green has already impressed us as an actor, and we're keen on seeing whether his playwriting chops are just as strong. Plus: it's a monologue performed by Trevor Schmidt, who is awesome.

**Question Mark:** That awful, awful title, which practically collapses under the weight of its own wackiness.

### JUMPIN' JACK (STAGE 2)

**Why We're Intrigued:** In shows like *Scraping the Surface* and *Objects in the Mirror*, actor/playwright Lyle Victor Albert talked about living with cerebral palsy with great humour and humanity. He returns to that theme in this monologue about a man convinced he's the "bastard love child of Mick Jagger." Bonus points: Jim DeFelice is the director.

**Question Mark:** At the age of 48, is Albert too old to play a man still plagued by daddy issues?

### MILF (STAGE 4)

**Why We're Intrigued:** In the last four years, two of the Sterling Award-winners for Outstanding Fringe New Work were directed by Jeff Page. And the concept of this show—in which playwright Ava Jane Markus shares the stage with her non-actor mother—certainly walks a creative tightrope.

**Question Mark:** Hmmm... non-actor, eh?



**The Mind/*Body* Conundrum** | The combination of Coralie Cairns, John Sproule, and Beth Graham (even just their heads!) is enough to pique our curiosity about *A Body of Water*. PHOTO SUPPLIED

### THE MOLE (STAGE 6)

**Why We're Intrigued:** Based on the real-life story of 19th-century British journalist James Curtis, who investigated the Suffolk "Red Barn Murder" long before the concept of "crime reporting" even existed. Sounds a little like Caleb Carr's novel *The Alienist*, doesn't it? And that book was great!

**Question Mark:** On the other hand, it's billed as "physical theatre," which could mean a show heavier on the dancing than the detecting.

### WOOSTER SAUCE (BYOV A)

**Why We're Intrigued:** P.G. Wodehouse's hilarious Jeeves & Wooster stories are a natural for John D. Huston, who has previously given Fringers lively recitations of everything from Lord Dunsany horror stories to Dickens' *A Christmas Carol*.

**Question Mark:** "Has anybody ever seen a drama critic in the daytime?" Wodehouse once wrote. "Of course not. They come out after dark up to no good." Hey! What the—?

> IF ONLY 10 PER CENT OF MY AUDIENCE TAKES THAT RISK, THAT'S STILL AT LEAST **100 NEW PEOPLE GOING TO SEE A PLAY!**

FRINGE PREVIEW · **THE DOCTOR IS IN** · BY PAUL MATWYCHUK | 674 words

# Can This Woman Cure The Fringe?

**MIDWAY PERFORMER HEATHER SWAIN HOPES TO DEVIRGINIZE 1,000 FRINGE NEWBIES IN JUST 10 DAYS**

**DR. AUNTIE DOTE'S AMAZING SIDE SHOW**
Conceived and performed by Heather Swain. Fringe Midway Tent 1. Continuous performances.

Heather Swain has been doing some math. "Let's say you have 74,000 tickets sold to indoor Fringe performances—that's what last year's numbers were," she begins. "Divide that by 10 days, and you get only 7,400 people a day going to see theatre. Factor in people like the Sitwells and Laurie Blakeman who see multiple shows, and how many individual people do you get who are actually going to see theatre at the Fringe? My number is maybe about 5,000. That's not a lot of people. It's *definitely* not a number you really want to brag about."

But Swain thinks she might have come up with a way to increase that number. She's doing a show on the newly created "Fringe Midway"—a string of cheap, short, sideshow-like performances between the Arts Barns and 85 Avenue—and she's made it her goal not just to get 1,000 "Fringe virgins" into her tent, but to persuade a significant percentage of them to check out their very first indoor performance.

There's nothing highbrow about Swain's show: billed in the Fringe program as *Dr. Auntie Dote's Amazing Side Show*, the show allows visitors to get light-hearted relationship and self-help advice from an "expert" of their choosing. (The characters include a "latte foam reader" named Cathy O'Lay, and The Queen of Rationalization, a woman who takes the *I'm OK, You're OK* philosophy to extremes.)

But Swain says accessibility is the whole point. "The idea of the show is to straddle the two worlds of street theatre and indoor theatre," she says. "People are attracted to the Fringe grounds because of all this theatrical energy, but at the same time, that energy can be a little bit intimidating. So I want to give Fringe virgins a little taste of what indoor theatre is like, and that if we can get them this far, they might then check out one of the 10-minute Samuel Beckett plays in one of the other Midway tents—and who knows what they might check out next? It could help bridge the gap."

It won't be a soft sell, either. Swain wants to return the early days of the Fringe, when artists made a point of bringing non-traditional theatregoers into their plays—there was a time, for God's sake, when Alex Dallas, from the Sensible Footwear comedy troupe, used to literally lasso passersby and drag them into her venue. "I'll give speeches!" Swain says. "'Go see indoor theatre! You've had this experience, now try something else!' And if only 10 per cent of my audience takes that risk, that's still at least 100 new people going to see a play! How good is that?"

And Swain is convinced that untapped audience is out there—she says she meets people all the time who enthusiastically proclaim, "I *love* the Fringe!" but who have never been to a single play. They're the ones who come for the buskers, the jugglers, the street food, and the beer tents—and who the Fringe, the artists, and the media have done a woefully sloppy job of reaching out to.

But what's so wrong about not seeing plays, I ask Swain, playing devil's advocate. Who's to say that the person who comes to Old Strathcona, watches the Push-Up Guy, listens to an a cappella group, and has a few beers with their friends isn't having just as valid a Fringe experience as the person who goes to see 40 or 50 plays?

"Well, that's a festival experience, but not a Fringe experience," Swain replies. "I always come back to the magic of theatre. The average human being wants to touch that magic, whether it's the Street Performers' Festival, Folk Fest, or the Fringe. And if all you do is come down and walk around in the energy of it and don't have a wacko artistic experience—whether it's seeing the worst play you've ever seen or the best play you've ever seen—you're missing out on getting a major part of that energy magic in your veins and not just a green onion cake in your belly."



**Here Comes The Swain Again** | Dr. Auntie Dote hopes to cure 1,000 cases of nontheatregoeritis in her Fringe midway tent. PHOTO SUPPLIED



**Paint It White** | A simple white canvas tears three men's friendship apart in *Art*. If you see the play at the Fringe with your buddies, don't let the same thing happen to you—keep the post-show discussion civil, okay? PHOTO SUPPLIED

## ARTS NEWS · SPECIAL ALL-FRINGE FESTIVAL EDITION!

AESTHETICS!

### White Lines/White Heat

In Yasmina Reza's ***Art***, three men argue passionately about a painting one of them has just bought: a white canvas with white lines. Who would pay good money for such a thing? Well, the Art Gallery of Alberta, for one—their current exhibition *REAL* is full of perplexing modern art with a similar power to enrage laypeople. On Sunday at 4:30 p.m. at Accent European Lounge (8223-104 St), representatives from the AGA and cast members of The System Theatre's Fringe production of Reza's play will be holding a panel discussion to discuss the modern art movement. Art lovers and haters alike are welcome to attend.

ARGUMENTS!

### A Funny Thing Happened...

Speaking of panel discussions, the Fringe has scheduled three **Fringe Forums** this week, all of them sure to provoke passionate feedback from the audience. Tuesday's session, "The Voices of Women," addresses Canada's chronic lack of produced female playwrights and female artistic directors; Wednesday's "To Curate or Not to Curate?" is a sure-to-be-contentious discussion of possible alternate models for future Edmonton Fringes; and Thursday's "Life After the Fringe" provides tips for getting future productions of Fringe plays. The forums all take place at 9 p.m. at the PCL Studio Theatre in the Arts Barns.

ALTERNATIVES!

### Kahuna Kancellations

Since the Fringe program went to press (and before this issue of *SEE* went to the printer), **three shows have dropped out** of the festival. Here are the latest updates, as of press time: *Blast!* has been replaced at Stage 6 by *Jake's Gift*, a one-woman show about a WWII veteran returning to Juno Beach that has gotten raves at the Saskatoon Fringe; *Phil the Void: Three Times a Lady* has been replaced at Stage 2 by that ever-reliable hole-plugger *The Big Stupid Improv Show*; and *Wonderbar!* (another victim of the Stage 2 curse) will be replaced by Charlie Ross' *The One-Man Star Wars Trilogy* (no performance Aug. 15).



**Sugar Sammy** | plays the Comic Strip Aug. 13-17.
PHOTO SUPPLIED

# EXHIBITS

**ALBERTA CRAFT COUNCIL** *10186-106 ST., 488-6611 EXT. 221.* Info: www.albertacraft.ab.ca.

**A.L. OTTEWELL ARTS CENTRE** *590 BROADMOOR BLVD., SHERWOOD PARK, 449-4443* Info: 922-3179.

**THE ARTERY** *9535 JASPER AVE.* Hours: Thu 5-7 pm; or by appointment. Info: theartery@noiselab.ca.

**ART GALLERY OF ALBERTA** *ENTERPRISE SQUARE, #100, 10230 JASPER AVE., 422-6223* Until Aug 10: "Red Tile: First Nations Art in the Late 20th Century" & "Drawn from the Past: The Portraits and Practice of Nicholas de Grandmaison." Hours: Mon-Fri 10:30 a.m.-5 p.m., Thu 4-8 p.m.; free admission. Sat & Sun 11 a.m.-5 p.m. Info: www.artgalleryalberta.com.

**ARTSHAB STUDIO GALLERY** *3RD FL., 10217-106 ST., 439-9532* Hours: Thu 5-8 p.m., or by appointment. Info: www.artshab.com.

**BEARCLAW GALLERY** *10403-124 ST., 482-1204* Info: bearclawgallery.com.

**BLUE CURVE GALLERY** *GLENROSE REHABILITATION HOSPITAL, 10230-111 AVE.* Hours: Mon-Fri, 8 a.m.-2 p.m..

**CABINET GALLERY** *NOKOMIS CLOTHING, 10318-82 AVE.* Info: www.instituteparachute.ca.

**THE CARROT COMMUNITY ARTS COFFEE HOUSE** *9351-118 AVE., 471-1580* Info: www.thecarrot.ca.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** *9103-95 AVE., 461-3477* Info: 461-3477.

**CHRISTL BERGSTROM'S RED GALLERY** *9621-82 AVE., 439-8210* "Mother and Child" by Christl Bergstrom. Hours: Mon-Fri, 11 a.m.-5 p.m.

**DOUGLAS UDELL GALLERY** *10332-124 ST., 488-4445* Hours: Tue-Fri, 9:30 a.m.-5:30 p.m. Info: douglasudellgallery.com.

**ELECTRUM DESIGN STUDIO** *12419 STONY PLAIN RD., 482-1402* New works from various artists. Info: www.waynemackenziegoldsmith.com.

**EXTENSION CENTRE GALLERY** *MAIN FLOOR ATRIUM, ENTERPRISE SQUARE, 10230 JASPER AVE.* Hours: Daily 7 a.m.-11 p.m. Info: www.extension.ualberta.ca.

**FAB GALLERY** *1-1 FINE ARTS BUILDING, U OF A CAMPUS* Hours: Tues-Fri, 10 a.m.-5 p.m.; Sat, 2-5 p.m.

**FRINGE GALLERY** *10516 WHYTE AVE., 432-0240* Info: www.paintspot.ca.

**FRONT GALLERY** *12312 JASPER AVE., 488-2952* Info: 488-2952.

**GALLERY AT MILNER** *STANLEY A. MILNER LIBRARY, #7 CHURCHILL SQUARE* Info: 496-7030.

**HARCOURT HOUSE GALLERY** *3RD FL., 10215-117 ST., 426-4180* Info: www.harcourthouse.ab.ca.

**JEFF ALLEN GALLERY** *STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE., 433-5807, AUG 6-SEP 25* "Instructors' Showtime." Hours: Mon-Thu, 9 a.m.-4 p.m..

**JOHNSON GALLERY** *7711-85 ST., 465-6171* Edmonton oil painters working in-studio throughout the season. Featured artists include Susan Abma, Susan Box, Shairi Honey, David Brooks, Margaret Klappstein, Tracy Mardon, Anne McCormick, and Cindy Revell. Info: susanabma.com.

**LANDO GALLERY** *11730-105 AVE., 990-1161* Hours: Mon-Fri, 10 a.m.-5:30 p.m.; Sat, 10 a.m.-4:30 p.m. Info: www.landogallery.com.

**LATITUDE 53** *10268-106 ST., 423-5353* Hours: Tue-Fri, 10 a.m.-6 p.m.; Sat, 12-5 p.m. Info: www.latitude53.org.

**MACEWAN CENTRE FOR THE ARTS** *10045-156 ST.* Hours: Mon-Fri, 10 a.m.-8 p.m.; Sat-Sun, 12-5 p.m.

**MANDOLIN BOOKS** *6419-112 AVE., 479-4050*

**MCMULLEN GALLERY** *8440-112 ST., U OF A HOSPITAL, 407-7152* Hours: Mon-Fri, 10 a.m.-8 p.m; Sat-Sun, noon-6 p.m. Free admission.

**NINA HAGGERTY CENTRE** *9704-111 AVE., 474-7611* Studio hours: Mon-Fri, 10 a.m.-2 p.m.; Gallery hours: Mon/Wed/Fri, 9:30 a.m.-2:30 p.m.; Tue/Thu, 9:30 a.m.-4 p.m. & 6-8 p.m. Info: www.ninahaggertyart.ca.

**NORTH EDMONTON SCULPTURE WORKSHOP** *10546-115 ST., 482-2685* Daytime viewing by appointment: 482-2685.

**OUT OF THE FIRE STUDIO** *12214 JASPER AVE., 378-0240* Info: www.outofthefirestudio.com.

HOT PICK
Check out SEE's Fringe

**PETER ROBERTSON GALLERY** *10183-112 ST., 455-7479* Hours: Tue-Sat 10 a.m.-5:30 p.m. Info: www.probertsongallery.com.

**PICTURE THIS GALLERY** *959 ORDZE RD. SHERWOOD PARK, 467-3038* Info: www.picturethisgallery.com.

**PLANET ZE DESIGN CENTRE** *10055-80 AVE., 428-3499* Ongoing displays include functional sculpture and jewelry by Sandra Sing Fernandes; metal sculpture by Linda Maines and Bianca Khan, and paintings by Quentin Maki and Tim Rechner. Info: www.planetze.com

**PORTAL GALLERY** *#300, 9414-91 ST., 702-7522* Until SEP 12: Marcie Rohr. Reception AUG 12, 7p.m.-10p.m. Hours: Tue-Fri, 12-8 p.m.; Sat, 12-7 p.m. Info: www.theportalgallery.com.

**PROFILES PUBLIC ART GALLERY** *19 PERRON ST., ST. ALBERT, 460-4310*

**ROWLES & CO. LTD.** *MEZZANINE LEVEL, 10130-103 ST., 426-4035* Info: www.rowles.ca.

**SCOTT GALLERY** *10411-124 ST., 488-3619* Hours: Tue-Sat 10 a.m.-5 p.m. Info: www.scottgallery.com.

**SCULPTURE STUDIO & GALLERY** *SHERWOOD PARK, 662-4160* Figurative and abstract sculpture by Horst D. Info: www.horst-sculpture.ca.

**SELFRIDGE POTTERY STUDIO** *9844-88 AVE., 439-9296* Hours: 11 a.m.-5 p.m. Info: www.selfridgeceramicart.ca

**SNAP GALLERY** *SOCIETY OF NORTHERN ALBERTA PRINT ARTISTS 10309-97 ST., 423-1492* Hours: Tue-Sat 12-5 p.m. Info: snap@snapartists.com.

**STUDIO GALLERY** *11 PERRON ST., ST. ALBERT, 460-5993* Hours: Thu, 12-8 p.m.; Fri, 10 a.m.-6 p.m.; Sat 10 a.m.-5 p.m.

**TU GALLERY** *10718-124 ST., 452-9662* Info: www.tugallery.ca.

**URBAN ROOTS** *10418-82 AVE. 438-7978* Hours: Wed-Sat, 12-4 p.m. Info: 438-7978.

**VAAA GALLERY VISUAL ARTS ALBERTA ASSOCIATION** *3RD FL., 10215-117 ST., 421-1731* Hours: Mon-Fri, 10-4 p.m.; Sat, noon-4 p.m..

**WEST END GALLERY** *12308 JASPER AVE., 488-4892* Hours: Tue-Sat, 10 a.m.-5p.m. Info: www.westendgalleryltd.com.

**WUNDERBAR HOFBRAUHAUS** *10159 WHYTE AVENUE* Hours: Tue-Fri, 6 p.m.-3 a.m. ; Sat-Sun, 3 p.m. -3 a.m..

**WORKS GALLERY** *#200, 10225-100 AVE., 426-2122* Hours: Mon-Fri, noon-5 p.m. Info: www.theworks.ab.ca.

**ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING** *9860-90 AVE., 433-0388* Anahuacalli Mexican jewelry and artworks by Canadian and Mexican artists. Hours: Tue-Wed, 10 a.m.-6 p.m.; Thu-Fri, 10 a.m.-8 p.m.; Sat, noon-8 p.m.; Sun-Mon, noon-5 p.m.

**ZOCALO** *10826-95 ST., 428-0754* International crafts, artwork, and tropical flowers. Hours: Mon-Wed & Fri, 10a.m.-6 p.m.; Thu, 10 a.m.-9 p.m.; Sat, 9 a.m.-5 p.m.; Sun, noon-5 p.m..

# MUSEUMS

**ALBERTA AVIATION MUSEUM** *11410 KINGSWAY AVE., 451-1175* Edmonton bush pilot display in WWII-era double-wide, double-long hangar. Hours: Daily, 10a.m.-4 p.m.

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**CITY OF EDMONTON ARCHIVES** *10440-108 AVE., 780-496-8710* Over 50,000 catalogued photographs and slides from the 1880s to the present. Free admission. Hours: Mon-Fri, 8:30a.m.-4:30 p.m..

**JOHN WALTER MUSEUM** *10661-91A AVE., 780-496-8787* Free admission, donations gladly accepted. Info: www.edmonton.ca/johnwalter

**LOYAL EDMONTON REGIMENT MILITARY MUSEUM** *#118, PRINCE OF WALES ARMOURIES HERITAGE CENTRE, 10440-108 AVE.* Hours: Mon-Fri, 10a.m.-4p.m..

**MUSÉE HÉRITAGE** *#5 ST. ANNE ST., ST. ALBERT, 780-459-1528* Hours: Mon-Sat, 10a.m.-5p.m.; Sun, 1-5p.m. Admission by donation, suggested donation $2.

**PROVINCIAL ARCHIVES OF ALBERTA** *8555 ROPER RD., 780-427-1750* Until SEP 6, "Les Francophones en Alberta: Courage et Détermination" tells the history of Francophones in Alberta through archival records. Hours: Tue-Sat, 9a.m.-4:30p.m.; Wed, 9a.m.-9p.m.

**ROYAL ALBERTA MUSEUM** *12845-102 AVE., 780-453-9100* Hours: Mon-Sun, 9a.m.-5p.m. Info: www.royalalbertamuseum.ca.

**STRATHCONA COUNTY MUSEUM & ARCHIVES** *9913 ATH ST., SHERWOOD PARK, 780-476-8189* Hours: Mon-Fri, 10a.m.-4p.m. Info: www.strathconacounty.museum.ca.

**TELUS WORLD OF SCIENCE** *11211-142 ST., PERMANENT EXHIBITS INCLUDE THE BODY FANTASTIC, MYSTERY AVENUE, THE GREENS' HOUSE, SPACE PLACE, DISCOVERYLAND, AND DINODEN IN THE EXPLORER GALLERY. INFO: 780-451-3344 WWW.ODYSSIUM.COM.*

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# THEATRE

**2008 "THE BIG KAHUNA" EDMONTON FRINGE FESTIVAL** *10330 - 84 AVENUE AUG 14-24 T: 780-448-9000* all ticket information can be found at www.fringeatreadventures.ca or purchased by phone/or box office 780-409-1910.

**RAPID FIRE THEATRE** *EVERY FRI & SAT, 11 P.M. VARSCONA THEATRE, 10329-83 AVE., 780-448-0695* TheatreSports: Fridays, Chimprov Saturdays. $10 at the door. Info: www.rapidfiretheatre.com

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**KEVIN MCGRATH** *THE LAUGH SHOP AUG 14-16* Visit www.thelaughshop.ca.

**THE LAUGH SHOP** *LONDONDERRY MALL, 66 ST. & 137 AVE, 780-476-1010* Regular hours Thurs .Fri & Sat 8 p.m. and a 10:30 p.m. on Saturdays. Info: thelaughshop.ca.

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SEX · PORN IN THE HANDICAPPED ZONE | 727 words

# Your Wheelchair Is Incredibly Hot



MY MESSY BEDROOM JOSEY VOGELS

**DISABLED ADULTS ARE SEXUAL BEINGS TOO, AND LOREE ERICKSON HAS THE X-RATED MOVIES TO PROVE IT**

One doesn't usually expect to be moved by porn. (No, I mean, emotionally moved.) But watching Loree Erickson's short erotic film *Want* is moving and challenging and unlike any porn you'll ever find at your local mainstream smut store.

And if she has her way, maybe you will find it there one day.

Erickson, who "moves through the world in a wheelchair," as she likes to put it, was tired of people viewing those with disabilities as sexless creatures to be pitied. She's actually had complete strangers come up to her and say things like "Don't lose faith, dear, lots of people like you find ways to live fulfilling lives." Condescending much?

And when it comes to sex, our attitudes are even more insulting. That's only for able-bodied folk, thank you very much. As a result, Erickson, who has been disabled since birth, grew up with low self-esteem and a severely negative body image. She certainly never thought of herself as "hot."

That all changed when a friend asked if she could take some erotic photos of her. Erickson was nervous and uncertain about it. But she did it and, when the photos came back, she was pleasantly surprised when she looked at one and thought, "Wow, I actually look hot!"

The experience opened up a whole new erotic world for her, and she went on to make *Want*, a short erotic film that depicts a very graphic scene of her making out with and getting manually pleasured by a cute, butchy, able-bodied lesbian lover.

The result is beautiful and intense. It blew me away on so many levels: not only does it challenge our idea of what is "sexy," but it also shows that, in the right hands, porn can really be revolutionary. Removed from its boring-at-best, exploitative-at-worst roots, it can be a powerful tool in changing people's sexual views.

The *Want* DVD includes a second very short film of Erickson's wheelchair, with a hand erotically caressing its curves, knobs and handles. It is a beautiful and, for Erickson, poignant statement about her disability. She made the "wheelchair porn" short because she was tired of people wanting to separate her sexuality from her wheelchair. She's been in a wheelchair her whole life. It is part of her. Yet even sex-positive people would imply that her erotic pictures would be so much hotter if you didn't see her chair –that somehow, by wiping out the thing that physically reminds people of her disability, it would make them think about her more sexually.

These are the attitudes Erickson is fighting to change. Now a self-described pornstar academic and activist currently pursuing her Ph.D. at York University in Toronto, she has banded with others to form A Is for Acsexxxable, "a collective of people with a variety of bodies and identities," according to their website, acsexxable.ca. "Some of us are disabled and we work with our allies to promote and create sex-positive spaces that are inclusive of disabled people." The collective believes that all people with all kinds of bodies are sexy, and that sex should not be shameful.

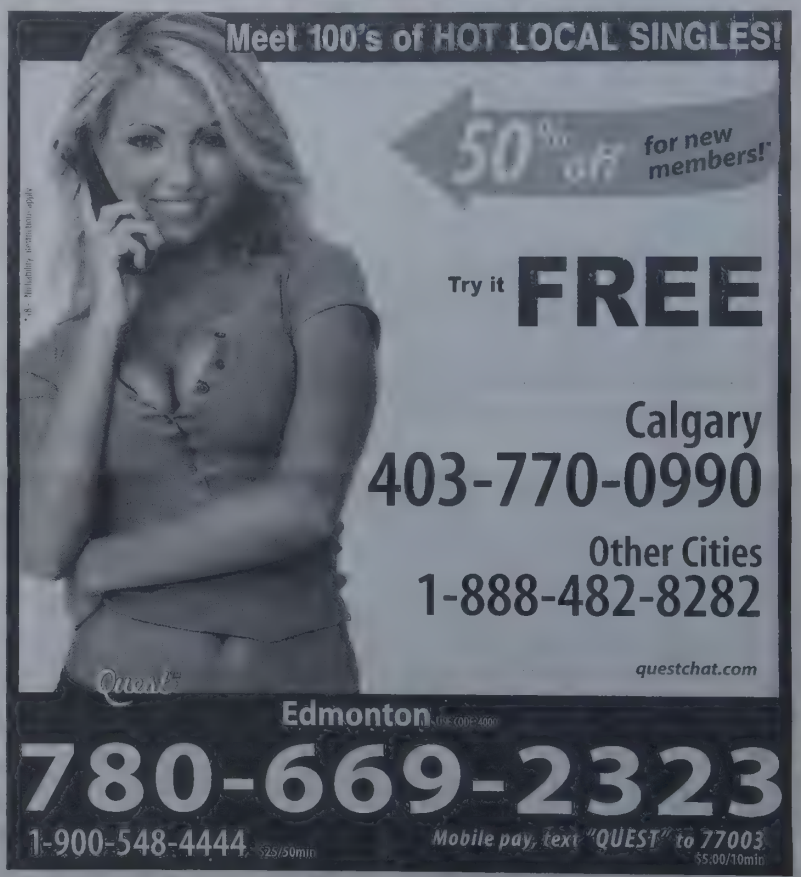
Tired of sex parties and bathhouses that weren't accessible and not being able to "hook up with hot people with disabilities at such events," the collective organizes workshops as well as sex parties and makeout fundraisers "that value bodies, identities, and experiences that are typically excluded from sex-positive spaces and generally sexually oppressed." Past workshops have included Flirting 101 and oral sex workshops that teach "techniques and adaptations for hot and fantabulous oral sex with folks of all genders and abilities."

Unfortunately, most disabled rights movements or organizations are so busy focusing on taking care of the basic human rights and needs of the disabled (housing, attendant care, transportation, employment), sexuality often gets overlooked. Add to this our societal discomfort with and disgust towards the idea of disabled people as sexual beings, and sex gets put completely off the agenda in both the able and disabled communities.

But, Erickson hopes, "the perceptions of persons with disabilities as non-sexual, undesirable, and unimportant can change through the creation of spaces where the full beauty, complexity, agency, and desirability of all people is respected, celebrated, and fucked silly."

And one day, maybe *Want* will be sitting there on the shelf of the XXX video store right next to *Shaving Ryan's Privates*.

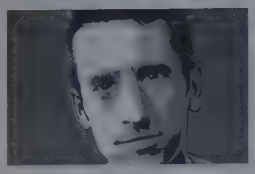
**ERICKSON HAS BEEN IN A WHEELCHAIR HER WHOLE LIFE. IT IS PART OF HER. YES EVEN SEX-POSITIVE PEOPLE WOULD IMPLY THAT HER EROTIC PICTURES WOULD BE SO MUCH HOTTER IF YOU DIDN'T SEE HER CHAIR.**




SEX · **ADVICE** | 1,228 words

# Wanna Add Anal Sex To Your Marriage? Take Barack Obama's Advice



SAVAGE LOVE DAN SAVAGE

**IN OTHER WORDS: STRAIGHT MEN, SOMETIMES YOU GOTTA BE THE CHANGE THAT YOU SEEK**

After six months of marriage—I'm a straight male—the sex had become routine but enjoyable. To remedy this, my wife and I discussed new things we might like to try. We were both being shy, so I said the first thing that came to mind: "Anal?" My wife got quiet and the conversation ended.

A couple weeks later, she brought up the conversation and showed me an article of yours that said if a man wants anal, he should take it first. I explained I wasn't that interested and that I only brought it up to spark a discussion. That sparked an argument. She also told me that she had already spent a lot of money on a strap-on because "you wanted this so bad."

Now anytime I bring up any kind of sex, it restarts this argument. She insists that I would not have brought up anal if I didn't really want it, and says I'm being unfair by not agreeing to give it up first. I just figured most couples at least experimented with anal. And while I understand you feel differently, I feel having sex with a cock, whether it is flesh or rubber, carries a homosexual implication.

*My One Way Orifice*

If having sex with a cock—flesh or rubber—carries a homosexual implication, then it would appear that you're an old pro at this gay sex stuff, MOWO, seeing as you've been having sex with a cock since you started giving yourself handjobs at—what? Twelve? Thirteen?

Backing up a bit: Straight men who are curious about anal penetration—the penetration of their own anuses—often create elaborate fantasy scenarios in which they're compelled to submit. Cruel-and-domineering-mistress scenarios, gay-rape scenarios, giving-it-up-to-get-it scenarios. These fantasies, while totally legit (and sometimes terribly hot), are also very revealing. Many straight men, it seems, view anal penetration as a pure power-and-domination trip for the top, and receptive anal sex as a nightmare to be endured.

But, hey, I'm willing to suspend my disbelief, MOWO, and accept your rough and implausible premise: Your sex life went stale after six months of marriage despite the fact that you married the kind of woman who'll run out and buy a strap-on dildo the very first time her husband broaches the subject of anal sex. Alrighty...

It sure sounds like your wife is the one who's really interested in anal, MOWO. It also sounds like your wife is trying to shift all responsibility to you—insisting that you're the obsessed one—perhaps because, like many women, she believes (or worries that her husband believes) that "good" girls don't have filthy butt-sex fantasies. By insisting that this is all about you, MOWO, your wife doesn't have to admit to herself or to you that she's a dirty, dirty perv. She's just a nice, indulgent wife.

But since she's the one who ran out and bought a strap-on at the first hint of a discussion about anal sex, well, that's a pretty good indication that your wife was harboring pegging fantasies—that is, a woman doing a man in the butt with a strap-on dildo—long before you broached the subject. Perhaps it was my column that perved her, or maybe she went to the kind of college where they screen *Bend Over Boyfriend* during freshman orientation. (Yeah, I'm looking at you, U-Pitt.)

And yes, MOWO, I do happen to believe that the best way for a straight man to demonstrate to a straight woman that anal sex can be mutually pleasurable—that it's not (necessarily) about dominance and degradation—is to do the gentlemanly thing and go first. Or if I may paraphrase Barack Obama: Straight men? Sometimes you gotta be the change that you seek.

And yes, MOWO, there are "homosexual implications" to pegging. (There will also be homosexual exclamations: If she pegs your ass properly, you should be squealing like a gay-pride-float dancer or an Idaho Republican.) But you can explore anal pleasure—your anus, mutual pleasure—without a scary ol' strap-on. Let her lay a vibrator over your asshole, not stick one in it. Or better yet, go buy a buttplug. Buttplugs look like no dick you've ever seen—outside of sci-fi porn, perhaps—and carry far fewer of those dreaded homosexual implications.

**My boyfriend and I have been monogamous for three years. We consider ourselves open, we enjoy different kinds of sex, and our toy collection is extensive. A couple of months ago, he brought up the fact that he has fantasized about me with other men. The term is cuckolding, right? Anyhow, at first I was slightly weirded out that he would even suggest it. But I'm starting to find the idea intriguing. After all, it's a free pass to have sex with another man and it would turn him on.**

**Now the questions: Are there any rules for this particular fetish? How do we know if we can handle it? And if I have sex with another man... does that mean I have to let him have sex with another woman? Any advice about this and other forms of "open" relationships would be GREATLY appreciated.**

*New Experience Really Valuable Or Ultimate Screwup?*

"It's interesting that when your boyfriend shared his fantasy with you you jumped right to the term 'cuckolding,'" says Tristan Taormino, columnist, pornographer, and author of the new book *Opening Up: A Guide to Creating and Sustaining Open Relationships*. "By definition, a cuckold is a married man whose wife cheats on him behind his back. A cuckold fetishist, on the other hand, not only knows about his wife's dalliances but often enjoys the humiliation of

STORY cont'd pg 51







ASTROLOGY · AUGUST 14 TO AUGUST 20 · BY THE KID | cruisinthecosmos@hotmail.com

# CRUISIN' THE COSMOS

**PISCES** (FEBRUARY 19 – MARCH 20)

Pisces is often portrayed as a two-headed fish attached at the tail, tryin' to swim in divergin' directions. What's the best way to explain it? Wacky as it seems, there's one word that works as both an example of this notion and what you fishies oughtta expect in this week's ocean: bittersweet. Now it's up to you to decide which half of that word you'll make obsolete!

**ARIES** (MARCH 21 – APRIL 19)

Comedian Margaret Cho once wrote: "Sometimes when we are generous in small, barely detectable ways it can change someone else's life forever." Folks don't forget that kinda thing and, for that matter, neither does karma. This week: small change could help fill your wallet with big bills!

**TAURUS** (APRIL 20 – MAY 20)

Most farmers 'round these here parts can tell you that, this year, crops have had a late start. Whether it's cosmic alignment or coinkydink, tho' your harvest'll be tardy, it'll be bigger than you think. This week, don't dream of throwin' in the white towel, keep waterin' your plants and diggin' up weeds with your trowel!

**GEMINI** (MAY 21 – JUNE 20)

If you were Dorothy and there weren't a buncha munchkins around to hep you to the fact it was a wicked witch you just whacked on impact, you'd be afraid of arrest or revenge attacks. Relax. Your munchkin's this message. This week, an upsettin' event will actually be a pleasant portent!

**CANCER** (JUNE 21 – JULY 22)

When it comes to water signs, outside forces can cause a commotion, like hurricane winds across the ocean. Of course, deep down in the sea it's deadly still and with pressure 16,000 pounds per square inches strong. Pull your power from down there this week and there's no way that you can go wrong!

**LEO** (JULY 23 – AUGUST 22)

Trial by fire ain't anyone's ideal way o' learnin', but dangit if you don't work like a 40-mule team to avoid any burnin'. It's that work that'll put you ahead in the end, so don't see it as foe when it's really your friend. This week, your challenge is huge, but if you keep strokin' away, you'll out-swim the deluge!

**VIRGO** (AUGUST 23 – SEPTEMBER 22)

Virgo the Virgin tends to hold back her love like a caged dove until she's very darn sure that its flyin' won't be wasted like pearls before swine. The good news is the taste of freedom she's had is divine. So why's she still holdin' back? This week, that's a question for you to attack!

**LIBRA** (SEPTEMBER 23 – OCTOBER 22)

Unexpected events can send you reelin', but if you've prepared properly, surprise ain't so unappealin'. For instance, by Tuesday your world'll be both stirred 'n' shaken, but you've got enough notice now for precautions to be taken. Brace yourself and be brave, and you'll easily endure the comin' shockwave!

**SCORPIO** (OCTOBER 23 – NOVEMBER 21)

You're like an arms dealer who's worried about gettin' mugged while walkin' down the street. Heck, you got so much weaponry, how you gonna get beat? You could walk through this week weanin' only a loincloth and sandals, 'cause there ain't nothin' out there you ain't able to handle!

**SAGITTARIUS** (NOVEMBER 22 – DECEMBER 21)

Bustin' broncos may be a back-breakin' biz, but it's a lot harder by far to break in a centaur — which, as you know, is what you are in the stars. That's 'cause you can't be kicked off, so you're stuck in the buckin'. This week, exert self-control and turn your rip-snortin' bronc into a tame foal!

**CAPRICORN** (DECEMBER 22 – JANUARY 19)

It hurts the worst when the bubble is burst, but it's really a blessin' instead of a curse. It's like openin' your eyes for the first time in years – light burns your orbs, dust and wind bring out the tears. This week, as tough as it may be, you're still better off 'cause you can finally see!

**AQUARIUS** (JANUARY 20 – FEBRUARY 18)

It's one thing to follow your heart, but it ain't always the best reason for you and your money to part. In fact, you can follow the damn thing o'er hill 'n' dale till you've fully exhausted your funds and financially fail. Or, this week you could use your mind and not follow your heart, if it leaves your poor ass behind!

**SAVAGE from pg 50**

being forced to watch his wife bang the other dude or dudes."

Only your boyfriend knows for sure if it's cuckolding he wants, NERVOUS, and there are no assumptions in successful open relationships—and no "free passes" either.

"Nothing about responsible nonmonogamy involves a free pass of any sort," says Taormino. "It's absolutely possible for you to transform your monogamous relationship into one that's nonmonogamous. But you need to sit down and hash out the details, including what's okay and what's not." As for him sleeping with other women, it may well be that your boyfriend wants to give you permission to sleep with others without being able to sleep with others himself; that kind of power imbalance is a huge turn-on for most cuckolds. Again, you'll have to talk to him.

And a final word from Taormino: "The more you hash this out beforehand, the better you'll both feel."

**The last time cuckolding came up in your column you wrote: "Huge numbers of straight men have cuckolding fantasies." As a straight man, I want to know: Are gay men with cuckolding fantasies few and far between?**
*Ever Lost Innocence*

Until DNA tests came along, ELI, only maternity could be taken for granted; the cuckolding fetish is merely the boner-killing lemons of male sexual/paternal insecurity turned into deliciously perverted bonerade. Gay sex, on the other hand, doesn't make babies, only messes (which is all straight sex makes 99.98 percent of the time). Which may explain why, as a general rule, ELI, gay men aren't as threatened when our partners are "taken" by other men. Heck, many of us are only too delighted to share.

In other words, ELI, when some other guy is doing my boyfriend, it doesn't necessarily mean I'm being violated. It usually means I'm having a three-way.

*Download the Savage Lovecast (my weekly podcast) every Tuesday at www.thestranger.com/savage. mail@savagelove.net*













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## 130. Coming Events

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## 190. Announcements

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## 195. Personals

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## 1005. Help Wanted

A leading developer and manager of self-storage and other real estate properties in the United States, with facilities in Canada and Europe, SUCCESS IS MINE is seeking an Accountant, AP Ar or Highly Skilled Bookkeeper. Candidates must be intelligent, honest, dependable, and manage a variety of tasks as well as have a willingness to grow into more responsibility in the next several years as our company grows.
Kindly email this address if you have interest in this Success Opportunity
alomine1@hotmail.com

ATTN: LOCAL PEOPLE needed to work from home online. $500-$4500 PT/FT. Call Shelley (780) 463-7778.

Picker/Operators:
Journeyman/Apprentice. Competitive wages/benefits! Submit Class 1 Abstract/Resume To: hrdept@breckels.com or Fax: 780-826-4152

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Experienced Manager required for neighborhood Irish Pub in Strathcona.

Excellent salary and benefits.

Call 423-0202 ex 225 or send resume to fax 780-426-2882 or email roxannewells-devaney@shawbiz.ca

## 1500. Help Wanted — Alta.

ACTIVE OIL PIPELINE Construction Company is currently looking for labourers, operators and low boy trucker for projects in the Whitecourt, Edson area. Please fax resume to 780-648-2103.

ATTENTION: Agricultural Journeyman Parts and Service Technicians. Did you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or 21 locations across Western Canada. We are also seeking resident technicians in Drayton Valley, Lac La Biche, Camrose, Vegreville, Cold Lake, Bonnyville and Wetaskiwin. Brandt has been recognized as one of Canada's top 50 Managed Companies for the past 3 years. If you want a great career with a rapidly growing and dynamic company, send your resume to: Brandt Tractor Ltd. Attention: Greg Davidson, 10630 - 176 St., Edmonton, AB, T5S 1M2. Fax 780-489-6891; cackland@brandt-tractor.com.

AUTOBODY TECHNICIAN required in Sherwood Park, Alberta. Great pay. Flat rate or straight time. Call 780-464-3664 or fax resume to 780-464-3927. Tools required.

CARMACKS BRIDGE DIVISION - Excellent pay and benefits for reliable, hardworking individuals with own transportation. Positions include: Superintendents with extensive bridge and supervisory experience; licensed or unlicensed carpenters; general labourers experienced in bridge work. Out of town work. Safe work environment, group benefits after 300 hours, lots of overtime; www.carmacksent.com. Fax to 780-955-8623 or email: czerkee@carmacksent.com.

CJS AGRO Services needs maintenance personnel for modern dry fertilizer plant. For more info contact Corey 403-787-3931 or fax resume 403-787-2395.

## 1500. Help Wanted — Alta.

CARMACKS ENTERPRISES Ltd. requires Licensed Heavy Duty Mechanic or Contract Mechanic with experience in servicing heavy equipment. Experience necessary, a Class 3 or 5 licence with air brakes an asset. Safe work environment, group benefits after 300 hours, lots of overtime. Resume by fax 780-955-1768 or email: jzomerman@carmacksent.com.

DG TRANSPORT Trailer Inspector/Mechanic AB opportunity. Highly specialized field. Repair and inspect DG vessels. Above-avg wages. Mechanical ability required; www.smarthire.ca. 1-888-773-7884.

EMERALD TRUCKING, High Prairie, Alberta is currently seeking Class 1 Drivers, Vacuum Truck Operators and Heavy Duty Mechanics. Fax resume to 780-523-5833.

ENSIGN ENERGY Services Inc. is looking for experienced Drilling Coring & Well Servicing, personnel for all position levels. Drillers, Operators, & Core Drillers $29.70 - $39.25; Derrickhands, Well Servicing Derrickhands $26.30 - $32.50; Motorhands $27.50; Floorhands, Well Servicing Floorhands, $21.65 - $24.50. Ensign Recruitment Center, 2001 - 4 Street, Nisku, AB, T9E 7W6. Telephone 1-888-ENSIGN-0. Fax 780-955-6160. Email: hr@ensignenergy.com.

ERS, an Alberta company specializing in high-demand, on-time remote fuel management, needs an experienced Winch Driver within the Athabasca Oilfields. Contact Todd Terrault at tterrault@envirofuel.ca or fax 780-444-4105.

FLOORHAND/ROUGHNECK required for oilfield service company. Experience an asset. Competitive wage/benefit package. Safety courses required. Apply with resume to fax 780-806-1030.

FREIGHTLAND CARRIERS a triaxle air ride flatdeck carrier is looking for owner/operators to run Alberta or Sask. Revenue to the truck averages $2.75 per running mile. Call 1-800-917-9021.

HARRIS REBAR, the largest employer of union reinforcing ironworkers in North America will provide paid training and employment as reinforcing ironworker apprentices in Edmonton. Within a year you could be earning in excess of $30. per hour plus benefits. Applicants must have minimum grade 10 education, have own transportation, and live in or be willing to relocate to Edmonton. Fax resume to A. Bruneau at 780-986-9011 or email to: abruneau@harrisrebar.com.

INDEPENDENT ELECTRIC & Controls Ltd. We are currently hiring the following positions: Journeyman and Apprentice Instrumentation Mechanics and Journeyman Electricians. Check out the Independent Advantage by forwarding your resume to: Romeo Major. Email: rmajor@iccgroup.ca. Fax 1-780-675-3283.

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JOURNEYMAN AUTOMOTIVE Technician or apprentice for growing GM dealership. Excellent benefits and working conditions. Looking for a change? Apply to Rick Oliver, Service Manager. Hunter Motors, Athabasca, Alberta. 780-675-2917 or 1-800-272-5691.

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## 1500. Help Wanted — Alta.

NAPA AUTO PARTS looking for experienced parts person for growing company. Great working environment and benefits. Email resume to: bseibel@napacanada.com or fax to 403-501-5665.

QUALIFIED DANCE Instructor required for The Renaissance Dance & Fitness Centre, Valleyview, Alberta (All disciplines, beginner - senior levels). Excellent wage. Beautiful studio. Margaret at 780-524-3235 or fax 780-524-2637.

SERVICE MANAGER wanted for John Deere dealership in Trochu, Alberta. Computer knowledge, previous management skills an asset. Contact Ron 1-888-442-3982. Email: rzook@agroequipment.com.

STATE OF the art shop expanding to meet high volume demands. Require experienced and certified transmission, EEC and journeyman technicians now! $45./flat rate hour, excellent benefits package and training. Moving and signing bonuses. Big rewards for hard working qualified staff. Experience with ADP ERO system would be a benefit. Please email resume to: darren_geddes@telus.net.

TRANS-ASH accepting resumes for experienced equipment operators. Individuals should have good work ethic, positive attitude, and mechanical or welding ability an asset. Wage based on experience and skill level. Send resume: Box 2140, Hanna, AB, T0J 1P0. Fax 403-854-2415. Email: dlamson@transash.com.

TRUCK DRIVER REQUIRED immediately to haul crude oil. Off highway experience necessary. Must possess valid safety tickets. Camp job. Fax resume to 780-683-2230.

WANTED - Experienced dangle head processor operator with C.T.L. knowledge. Full-time position in Sundre area. Wage negotiable. References required. Phone 403-638-1479. Fax resume to 403-638-9095.

## 1700. Employment Wanted

NANNIES/CAREGIVERS skilled workers/labourers. Overseas workers (nannies, construction workers, truck drivers and so much more) are seeking employment in Canada. All are well trained and/or experienced in their field. Phone Worldwide Caregivers Inc. 780-709-0005; www.worldwidecaregivers.ca.

## 2200. Massage Therapy

**IF YOU'RE TIRED OF INEFFICIENT THERAPY.**
Therapeutic Massage. Heidi
**1-780-632-3515 (Vegreville)**
**1-780-868-6139 (Edmonton)**

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SWEDISH - CALIFORNIAN massage. 20 years experience. Old Strathcona. Also evenings and weekends. Almasta 405-8765.

## 2300. Models

**Photographer looking for models.** Attractive, outgoing females wanted for serious 2009 calendar project. No experience necessary. Contact (780) 604-5621

## 3010. Auctions

K & K AUCTIONS Upcoming Antique/Collectible, Sunday, August 24, 10 a.m., for Heron's Nest of Alix, Alix Community Hall. For info Doug/Lorraine 780-679-4142; www.todaysauctionpage.com.

SELLING BY Ritchie Bros. Unreserved Auction - 1.31+/- acres with provincially inspected abattoir, meat processing equipment selling separate. Property at Red Deer, Alberta. Auction at Nisku yard. Sale Sept. 3 - 4. 1-800-491-4494 or rbauction.com.

## 3010. Auctions

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## 3210. Misc. For Sale

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A FREE TELEPHONE service. Get your first month free. Bad credit, don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today toll free 1-866-884-7464.

AFFORDABLE PHONE Reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save $20. 1-877-266-6398; www.tembo.ca.

AT LAST! An iron filter that works. IronEater! Fully patented Canada/U.S.A. Removes iron, hardness, sulfur, smell, manganese from well water. Since 1957. Phone 1-800-BIG IRON; www.bigirondrilling.com.

BED, QUEEN, orthopedic Pillowtop mattress/box-spring. New, still in plastic. Full warranty. Cost $1100.; sell $375. KING size, extra-thick, cost $1550.; sell $650. Will deliver. 403-371-1400.

BRAND NEW hot tub, 40 jets, dual pumps, cover, ABS base, ozonator, MSRP: $8800. Sacrifice $4400. Call 780-265-2426.

## 3210. Misc. For Sale

CONTAINER GUY 20, 40 + 48' containers. Also Reefers available. Weather, Bug and Rodent proof for storage. Delivery available. Excellent condition. Clean city rated gravel. 780-307-4656.

## 3210. Misc. For Sale

FOR SALE. Rodent proof 40' and 20' sea containers. 5' X 10' corral panels starting at $55. 403-226-1722; 403-540-4164; 1-866-517-8335; www.magnatesteel.com.

FUTURE STEEL Buildings. Durable, dependable, pre-engineered, all-steel structures. Custom-made to suit your needs and requirements. Factory-direct affordable prices. Call 1-800-668-8653 ext. 170 for free brochure.

HOT TUB/SPA - 2008 Model, six person, 33 jets, 9 HP, waterfall, LED lighting/ozonator (exclusive chemical free)/fully insulated/complete warranty and 5" cover. Brand New, still in wrapper. Cost $7,900 Sacrifice $4750. Can Deliver. 403-663-9767.

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SAWMILLS from only $3,495. Convert your logs to valuable lumber with your own Norwood portable band sawmill. Log skidders also available; www.norwoodsawmills.ca/400T. Free information. 1-800-566-6899 ext. 400OT.

TREES CHEAP! Company going out of business sale. Fall best time plant spruce, pine. Starter trees $5. 16" - 32" $10. Free shipping absolutely anywhere. 3' - 5' available. 403-636-0959.

## 3240. Travel/Trade

GOLF BEAUTIFUL Kimberley! Small, friendly, resort community with Rocky Mountain views. 3 Championship courses. $345. pp includes room and three golf rounds. 1-800-667-0871 or visit: http://www.kimberley.ca/packages/golf.

## 3240. Travel/Trade

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## 3315. Building Supplies

FARM TRUSSES 40' span 48" O.C. $150./each plus GST. Custom designs available. Visit leductruss.com (dealer page) for more information. Dealer inquiries welcome. Call Marcus 1-900-258-7877.

## 3400. Pets & Supplies

NORDIC KENNELS. Labrador Retrievers breeding since 1975. Excellent bloodlines. Pleasurable hunting companions. Wonderful pets. Healthy, happy, dark chocolate puppies available. Inquiries welcome 780-645-2206, St. Paul, Alberta.

## 4001. Farm Stuff

BROKEN SPRINGS RANCH & Pottitt Ranches Performance Horse & Production Sale, Sunday, August 17, 1 p.m. 25 rope horses, 25 foals. For more information, Rory 780-388-2139; Shane 403-746-5756.

HEATED CANOLA WANTED. Buying green, damaged, spring thrashed canola...Buying wheat, barley, oats and peas for feed. "On farm pickup." Westcan Feed & Grain 1-877-250-5252.

## 5003. Real Estate Misc.

$2000. IN FREE gas on all new homes. 16' & 20' wide clearout sale. 14', 16' & 20' wide cottages in 6 weeks or less. Call today. Best Buy Homes; www.bestbuyhousing.com. 1-877-396-5564.

$2000. IN FREE gas on all new homes. Liquidation sale. 14', 16', and 20' lake houses in 6 weeks. Call today. Best Buy Homes, Airdrie. 1-877-275-5555; bestbuy2@telus.net.

$99,900. 1520 SQ. FT. 3 bedrooms, 2 baths, stock homes. Immediate delivery. Free delivery & setup (100 miles). Jandel Homes 1-800-463-0084; www.jandelhomes.com.

## 5003. Real Estate Misc.

A1 HOMES SALE. 16 X 76 $79,900. 18' and 20' available now. Airdrie 403-945-4488. Red Deer 403-314-2244.

CLEARANCE PRICES on 2 modular homes 1 - 1815 sq. ft. and 1 - 1540. These homes are ready for immediate delivery. Sale prices on all 16 and 20 wide. Call Alberta custom Homes 1-800-347-5590.

HOMES READY for immediate delivery. Good selection, good interest rates and good prices which means great value for you. Call Commonwealth Homes Red Deer 1-403-341-6675 or Commonwealth Homes Lethbridge 1-800-640-2012.

NEWBROOK - 160 acres cattle/horse setup. House, shops, sheds, steel corrals. $490,000. May take part trade or rent. View highergroundsales.com. 780-982-5411.

PREFAB HOMES Discounted 50%+! Green-R-Panel Building Systems Sub-Prime Mortgage Disaster Order Cancellations. 1260 sq. ft. pre-engineered package originally $29,950., Blowout $14,975. Other sizes - Sacrifice prices! Since 1980/BBB. 1-800-871-7089. Summer/Fall delivery available!

PRIME LAKEVIEW Lots! Including the best three acre view parcel in the Vernon/Kelowna area. Owner financing. www.orlandoprojects.com. 250-307-2558. Realtors Welcome.

## 5003. Real Estate Misc.

SUMMER SALE! 16' wide, 3 bedrooms, 2 full baths, $84,900. 20' wide, 4 bedrooms, 2 full baths $104,900. These homes are delivered within 160 kms, set up and fully skirted. Many other floor plans to choose from including double wides and modular homes. Order now for fall delivery. Call or drop into Pleasant Homes in Morinville. 1-866-962-0238.

WINALTA HOMES Offers affordable living at its best! 1440 sq. ft. home at Unbelievable Prices starting at only $98,900. Loaded with upgrades inside and out! Hurry In! Limited quantities. Delivery up to 160 kms. included. ***** Ask about our exciting communities. Jutland Ridge in Stony Plain; Jubilee Landing in Sherwood Park; Lighthouse Pointe in Sylvan Lake. 1-866-960-2112; www.winaltainc.com.

## 6100. Cars

#1 IN CREDIT Rebuilding. Need a car, truck, van or SUV? Auto credit fast. Bad credit? No credit? Bankruptcy! Repossession! No problem. Call today and drive away. Call Stephanie, 1-877-792-0599. Free delivery anywhere; www.autocreditfast.ca.

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## 6400. Recreational Vehicles

WE'RE ALWAYS LOOKING! For 1999 or newer RV's to buy. We'll pay cash! Woody's RV World, Calgary South. 403-258-2727 or 1-866-383-2727.

WE'RE ALWAYS LOOKING! For 1999 or newer RV's to buy. We'll pay cash! Woody's RV World, Red Deer. 403-346-1130 or 1-800-267-8253.

## 7205. Psychic

LOVE! Money! Life! #1 Psychics! 1-877-478-4410. Credit cards/deposit. $3.09/minute. 18+. 1-900-783-3800; www.mystical-connections.ca.

## 7245. Misc. Services

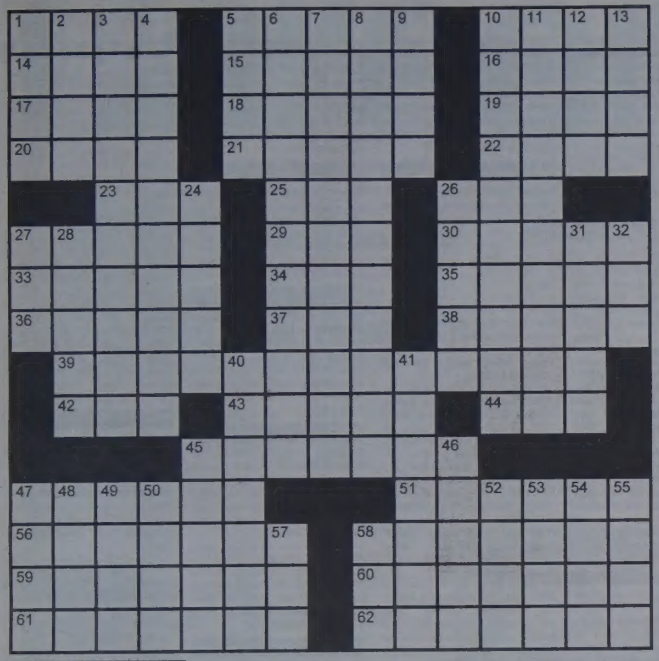
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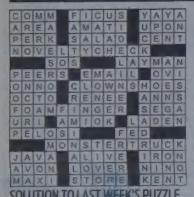
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SOLUTION TO LAST WEEK'S PUZZLE

# REPORT CARD

## HOW DID WE DO?

JONESIN' CROSSWORD BY MATT JONES

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**ACROSS**

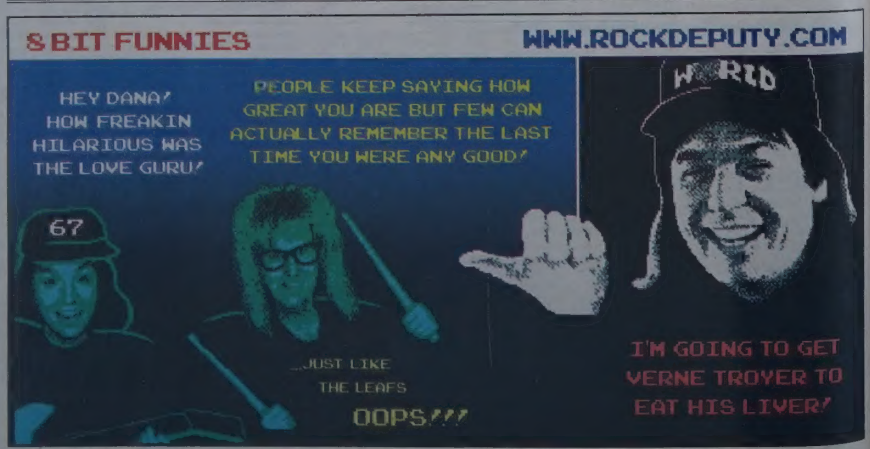
1 It may be fatal
5 Disease contracted by Seal at an early age
10 Brand that pops up frequently in crosswords?
14 Sitar master Shankar
15 __ ear and out the other
16 Get ready for surgery
17 Couturier Cassini
18 British pottery manufacturer known for bone china
19 City that represents a county
20 Helgenberger of "China Beach"
21 Less polluted
22 Rowboat need
23 __-country (Drive-By Truckers' genre)
25 "Damn, it's cold out!"
26 "Ty Murray's Celebrity Bull Riding Challenge" network
27 The Hulk's catalyst
29 Food vendor's requirement (abbr.)
30 Resource
33 Last name in riding lawnmowers
34 "__ bin ein Berliner" (famous JFK quote)
35 Desert landscape features
36 Spicy spread
37 __ Na Na (group that preceded Jimi Hendrix at Woodstock)
38 It's said coming and going
39 Kiddie lit web spinner who gets a B?*
42 Fashion line?
43 Cartoonist who created Tintin
44 Insignia on Cardinals caps
45 Hathor or Hera, e.g.
47 Got some better pictures
51 John's 2008 adversary
56 Gave high honors
58 "Out of Africa" author Isak
59 Element taken in supplements
60 Flea market event
61 Sets up tents
62 Brand with the discontinued flavor Grape Watermelon

**DOWN**

1 "You'll hear __ my lawyer!"
2 "Ooh __!"
3 Singer Cocker who gets a C?*
4 Leeway
5 Cindy Brady's impediment
6 Like private phone numbers
7 Billionaire Branson who gets an F?*
8 Price at a dime a dozen, perhaps?
9 Fortune teller
10 They're added to foot baths
11 "Dilbert" cartoonist Adams who gets an A?*
12 Equipment
13 Makes a decision
24 Hot concept
26 Chocolate necessity
27 Sum up
28 It comes straight from the horse's mouth
31 Fred's wife, on "I Love Lucy"
32 __ Maria (coffee liqueur)
40 Get all emotional and teary-eyed
41 Part of GLAAD
45 Fade out, like a light
46 "We __ song of sorrow..." (lyric from Saves the Day's "What Went Wrong")
47 Beat too fast, like a heart
48 McGregor who will appear in "Angels & Demons" in 2009
49 Mineral that's the softest on the Mohs scale
50 Killer whale
52 Bodily system that includes the lungs: abbr.
53 Acronym that sometimes means "right now"
54 Word after blood or fuel
55 Place to play horsey
57 Dungeons & Dragons game runners, for short
58 Visions that may require rehab




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**INTERSECTIONS** · PHOTOS OF OUR NEIGHBOURHOODS



# t5j

Curtis Shiels dressed as Urahara from the anime film *Bleach*, and Morgan Oliver dressed as Godot from the film *Phoenix Wright* await the opening of Animethon 15 at the downtown campus of MacEwan College on Saturday August 09, 2008.
PHOTO BY IAN JACKSON

FIRST PERSON · **EDMONTON STORIES** · BY DAVID GRAHAM | 886 words

# An Open Letter To A Vandal

**A RESIDENT TALKS BACK TO A VANDAL WHO JUST WON'T LEAVE HIS GARBAGE BOX ALONE**

Dear Sir:

I was genuinely surprised at how angry I was when I discovered that you had defaced my garbage box. I thought I had extinguished the flame of craving—at least where garbage boxes are concerned—until I was confronted by your graffiti, which was ugly and sloppy even by the lax standards of back-alley vandalism. I was particularly offended by your attempt at a swastika. It doesn't speak highly of your credentials as a moral agent that you willingly ally yourself with the Nazis. It doesn't speak highly for your credentials as a Nazi that you can't manage to put the swastika right side up. As I painted over your idiocy, I thought about how stupid you would have to be to think that a garbage box is a great place to proclaim your identity. Who's going to see it? Are you going to bring your friends into my back alley and gloat about how clever you are?

I had built the garbage box for purely practical reasons: I didn't want my garbage cans to blow into the alley, or dogs to chew through the bags and make a mess. But, even after its brush with vandalism, my garbage box was still perfectly functional: the cans won't roll away, and dogs still can't get in. And yet I painted over your message. Twice. I would do it again. I have a lot of beige paint.

As I stood in my back alley with my paintbrush, I thought of mean things I could say to you. Things like "You're a jackass," or "What's wrong with you?" I realized that my anger was impairing my ability to think up mean things to say. You probably think that I am my garbage box: beige and square, sensibly constructed, and ultimately full of trash. I wish I could resist this characterization.

Two years ago, this little incident would not have mattered. I lived in happy squalor in a bachelor apartment with all the usual bachelor accoutrements: a sink full of dirty dishes, hideous furniture abandoned by former roommates moving on to their marital reward, sheets hung over the windows. But now, two years later, I am a homeowner, and I am so concerned about the state of my garbage box that I seriously consider calling the police and lodging a formal complaint. ("Are you gonna find these guys? You got any promising leads?")

You probably haven't given me a moment's thought since you defaced my garbage box. I don't take this personally, because you are not a very thoughtful person. I don't mean to suggest anything about vandals in general and their capacity for reflection; I am only talking about you. I don't imagine that you stood in my alley wondering, "What do I want to say? And how best can I convey my message?" Despite your lack of intention, you *were* saying something. You painted your name on my neighbour's garage door. Vandalism is illegal, yet you unabashedly broadcast your identity. "I am Jason!" you proclaim. You are telling me (and the garbageman) that you exist. Your proclamation gives voice to an ancient and essentially human emotion. You aren't "just anybody"; you're Jason!

If we view our conflict over the garbage box as a dialogue, you said, "I AM!" And I responded, "No, you are not." Your dyslexic swastika is your attempt to align yourself with a modern icon of violence and fear: you are telling me not only that you exist, but also that you are powerful. I paint over it anyway. It would be easy to think that I am not merely negating a message, but also negating you.

Truthfully, that isn't the case at all. I didn't intend to say anything about you when I painted over your message. I just wanted my garbage box to look nice. I am a bit embarrassed to admit this, but I am proud of my garbage box. I built it myself. My admission: I am not good at working with my hands. I wish I were. It's pathetic, but true: I point out that box whenever I bring guests over. "See that box? I built that." I let people draw their own conclusions, but I hope that they will think, "David is industrious, responsible, clever, capable. He is a good man."

It should be clear that the first statement in our dialogue was not you telling me that you exist. It was me announcing that *I* exist. You imagined that my garbage box was a blank slate just because nothing was written on it.

Look, I don't want to have anything in common with you, back-alley vandal. I want to pretend that it is ridiculous to think that a garbage box could provide a canvas for recording one's personal identity. But I have to admit, I invested myself in that garbage box; I did it first, and I did it more profoundly. That's why I have to keep painting over your graffiti. It's not because of the city bylaw, and it's not out of concern for the continued proper function of my garbage box. My garbage box is not an appropriate place for you to proclaim your identity, because that garbage box already bears a message. About me.





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